

Sarah L. Jonkins,
from her affectionate Husband.

Windsor Rd
June 7. 1877.

(22 years.)

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Q.T. 118

*J. Suikanta, Cd. U.S.N.
June 1953*

ENGRAVED GEMS:

Roland S. Harting 1902

THEIR PLACE IN THE HISTORY
OF ART.

BY

MAXWELL SOMMERVILLE,

OF PHILADELPHIA.



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P R E F A C E.

WITH earnest admiration for all that is beautiful and ornamental, my special attention and research have been given to the Glyptic art while making the accompanying cabinet of gems.

During the late Loan Exhibition of the Pennsylvania Museum and School of Industrial Art, held at the Academy of the Fine Arts, in Philadelphia, where my collection of gems has been on view, I have been frequently requested to contribute something further on the subject of engraved gems; in compliance, this brief treatise is offered to the public.

M. S.

April, 1877.





ENGRAVED GEMS:

THEIR PLACE IN THE HISTORY OF ART.

A **CAMEO** is a raised figure or group cut upon a stone of one or more strata or layers, in one or many colors, thus producing a picture in relief. The word seems to be derived from *camaut*,¹ which in Arabic signifies a hump of a camel.

AN **INTAGLIO** is a design engraved *en creux*—cut out—sunken; to be best seen on its impress in wax or plaster; they were originally intended for seals.

The intaglio cutter must continually consult impressions, by which means only he can judge of the

¹ Dictionnaire de la Conversation, etc., etc.; Paris, MDCCCLIII, p. 279.

advancement and quality of his work; while on the cameo he raises or lowers the material and sees continually the progress of his picture.

Many fine cameos in the collections of the National Library and the Louvre, at Paris, the Imperial cabinet of Vienna, the museums of Dresden, St. Petersburg, and London, are cut on stones of one color, amethysts, carnelians, emeralds, topaz, etc., etc., but most of them are upon sardonyx, agate, chalcedony, etc., etc., stones of many bands or strata.¹

It is interesting to observe with what skill engravers of cameos have arranged their subjects and availed themselves of maculated or spotted stones, employing and distributing these irregularities and zones of color in heightening and beautifying their effective pictures—using one stratum for the diadem, others in succession for the hair, beard, drapery, complexion, profile, and last for the background.

Our subject is engraved stones, not gold ornamentation; but as gems could not well be carried without some metallic setting, I will make this passing reference to rings, the principal means of displaying and

¹ One in my collection, Case HH, No. 934, has eight strata.

wearing them. We meet with seal rings among the relics of ancient Greece, and we know that six hundred years B. C. rings in bronze, silver, and gold were almost in universal use.

The fashion was first adopted by the Roman rulers as a convenient means of preserving and employing their intaglios. At first their use was restricted to the Emperors, who assumed the right of granting the distinction to others; for it was actually esteemed and given as a badge of nobility. The privilege was only granted to men in authority: ambassadors wore gold rings; it was part of their official regalia, as with cardinals in the present day. Senators, chief magistrates, and military officials next received the right; but in time it was extended to all the army of the empire, and even to the citizens, many of whom wore iron rings.

The various figures and effigies on stone which were set in these rings are mentioned elsewhere in this treatise; it will, however, be interesting to specify the character of the designs on rings worn by the early Christians. C. W. King, M.A., in his *Antique Gems and Rings*, gives the following:

“In the second century we find Clemens Alexandrinus giving this advice to the Christians (*Pædagogus*, iii, 11): ‘Let the engraving upon the gem in your ring be either a *dove*, or a *fish*, or a *ship* run-

ning before the wind ; or a musical *lyre*, the device used by Polycrates ; or a ship's *anchor*, which Seleucus had cut upon his signet. And if the device represent a man *fishing*, the wearer will be put in mind of the Apostles, and of the little children drawn up out of the water. For we must not engrave upon it *idols*, which we are forbidden even to look upon ; nor a *sword* or *bow*, for we are followers of peace ; nor a *drinking-cup*, for we are sober men.' ”

Little mention will be made of the names of artists in this essay, or of the remarkable gems of European museums ; they have been so frequently described and are so well known even by fireside travellers, who have seen all the treasures of the world through the medium of books. I will, however, give some description of a few of the most celebrated cameos extant.

1st. The gem known as the great cameo of the Sainte Chapelle,¹ the agate of Tiberius, the Apotheosis of Augustus, and for a long time thought to be the triumph of Joseph over Pharaoh.

“This precious cameo was carried from Constanti-

¹ The engraving is from a drawing made expressly for this treatise, after a photograph of the gem.



The Agate of TIBERIUS; also known as The Apotheosis of Augustus.

nople to Saint Louis, and from Louis it passed into the hands of Charles V, who placed it in the Sainte Chapelle of his palace; at that time it was still considered to represent Joseph triumphing over Pharaoh."¹

The stone measures $12\frac{3}{4}$ inches high by $10\frac{3}{4}$ inches wide. It is in three strata; the entire field is occupied by the design, and contains twenty-two figures.

The following is my own idea of the cameo: Tiberius, with the bearing of a mighty ruler, leans with the left hand upon the staff of empire; in the right holds a crooked baton, the lituus, with which to divide the expanse of the heavens; he is laureated, as is also his mother, Livia (the widow of Augustus), who is seated beside him on the throne; she impersonates Hertha, the goddess of the earth among the ancient Germans, and is significant of the recent Roman conquests over that country; in her hand is a sprig with fruit, resembling the pomegranate. The skin of the sacred goat, Amalthea, the well-known decoration of the Ægis, the breast-shield in contests, is now in token of peace upon the lap of Tiberius; it hangs as drapery upon the sitting form of the emperor, who otherwise would be the only nude figure in the group. Germanicus (so called and known

¹ Dictionnaire d'une Société de Savants, etc., p. 279; Bibliothèque Imperiale, Paris.

from his military exploits in Germany), clad in helmet, abolla, and girdle of mail, with shield, stands erect before his jealous uncle, and though conscious of the motives of Tiberius in sending him on the expedition, signifies his willingness to depart for Asia; Germanicus seems to be pushing away with his shield the arm of Antonia (his mother), who looks to him, wishing to dissuade him from returning so hastily to the field; he presses his helmet more firmly in place. Behind him is his wife, Agrippina, holding a scroll, and his son Caligula, in armor, who stands upon an effigy, significant of the enemy his youthful ardor hopes to subjugate.

Behind the throne the warrior in armor, who in an attitude of exultation holds forth his right hand and arm, is supposed to be Drusus, the brother-in-law of Germanicus; his wife Livilla, sister of Germanicus, is seated on a chair of state ornamented with sphinxes;¹ at her feet is a figure in Eastern costume, bowed with sorrow, and probably representing the conquered province of Dacia, supplicating military intervention and assistance. Remark the difference between the sentiment here expressed, and the complete helplessness and despair of the group of captives, below the central subject.

¹ Several similar chairs have been excavated at Pompeii.



The coronation of AUGUSTUS.



In regard to the group occupying the upper field of the gem, the Apotheosis of Augustus, I make the following suggestions: Augustus, leaving his empire on this earth, mounts swiftly to Paradise, borne by the winged horse, Pegasus, who is lovingly led by an angel; he is awarded with a reception befitting his terrestrial rank.

The Queen of Heaven, with vestal drapery, diadem, and sceptre, awaits him. A celestial attendant bearing a globe approaches him with this emblem of the new world into which he is about to enter; and his future career is symbolically shown to him in the mirror of the new life, held in his view by one of the heavenly host.

2d. In the Imperial cabinet of Austria, at Vienna, is another, on sardonyx, in three strata. This precious monument is attributed to Dioscorides; its dimensions are 9 by 8 inches.

"It was forcibly taken by Philippe le Bel from its hiding-place in Jerusalem, and presented by him to the Abbaye de Poissy, from whence it was stolen during the religious wars of the sixteenth century, and then came into the possession of the Emperor Rudolph II."¹

¹ Dictionnaire d'une Société de Savants, etc., Bibliothèque Imperiale, Paris.

On the throne sits Livia, as the Goddess Roma, and the Emperor Augustus; above him is his horoscope, Capricorn, under which sign he was born. Behind him is a group of figures personifying his happy reign; Cybele, with tureted berretto, is placing a crown upon the head of Augustus. In front of the throne the Emperor's stepson, Tiberius, steps from a victoriously-drawn chariot, to report to the Emperor the rebellion of the Pannonian and Illyrian provinces (6-9, A.D.). Near the chariot stands young Germanicus.

In the lower tableau a military legion erects a token of victory over the weeping Pannonians and the enchained Danubians; prisoners are dragged along by the Roman allies.¹

3d. The celebrated Tazza Farnese of Naples.² It stands in a revolving frame near the north window of the gem room of the Neapolitan Museum. It is a beautiful saucer, embellished with cameos outside and inside; measures six and a half inches in diameter and one inch in depth.

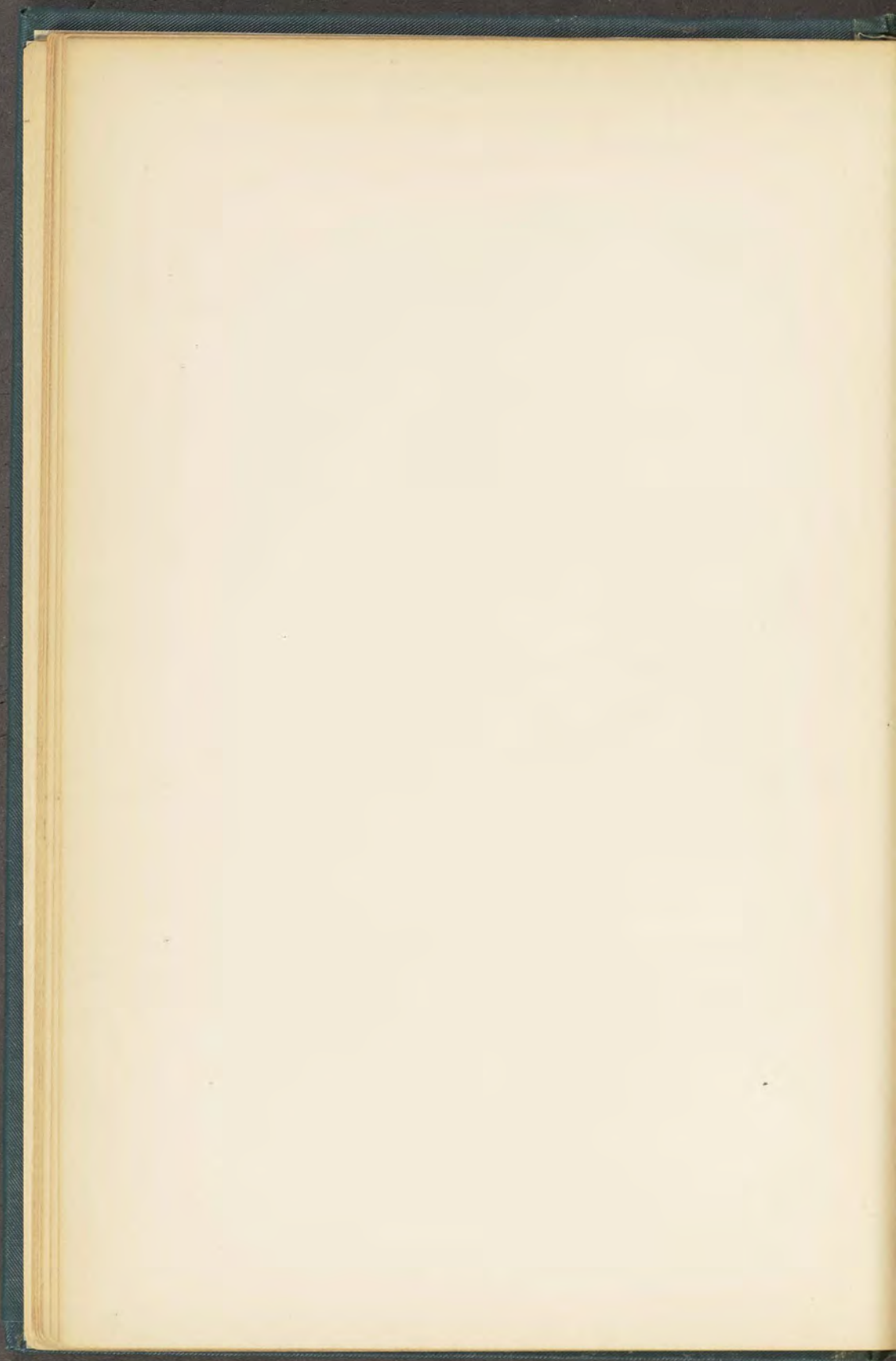
It appears to have been executed before the middle of the second century A.D., as it resembles, in

¹ This description is a translation of the one sold, with a photograph full size of the gem, by the Government in the Imperial Royal Mint at Vienna. The engraving is from the same source.

² The engraving is from the drawing sold at the Museum of Naples.

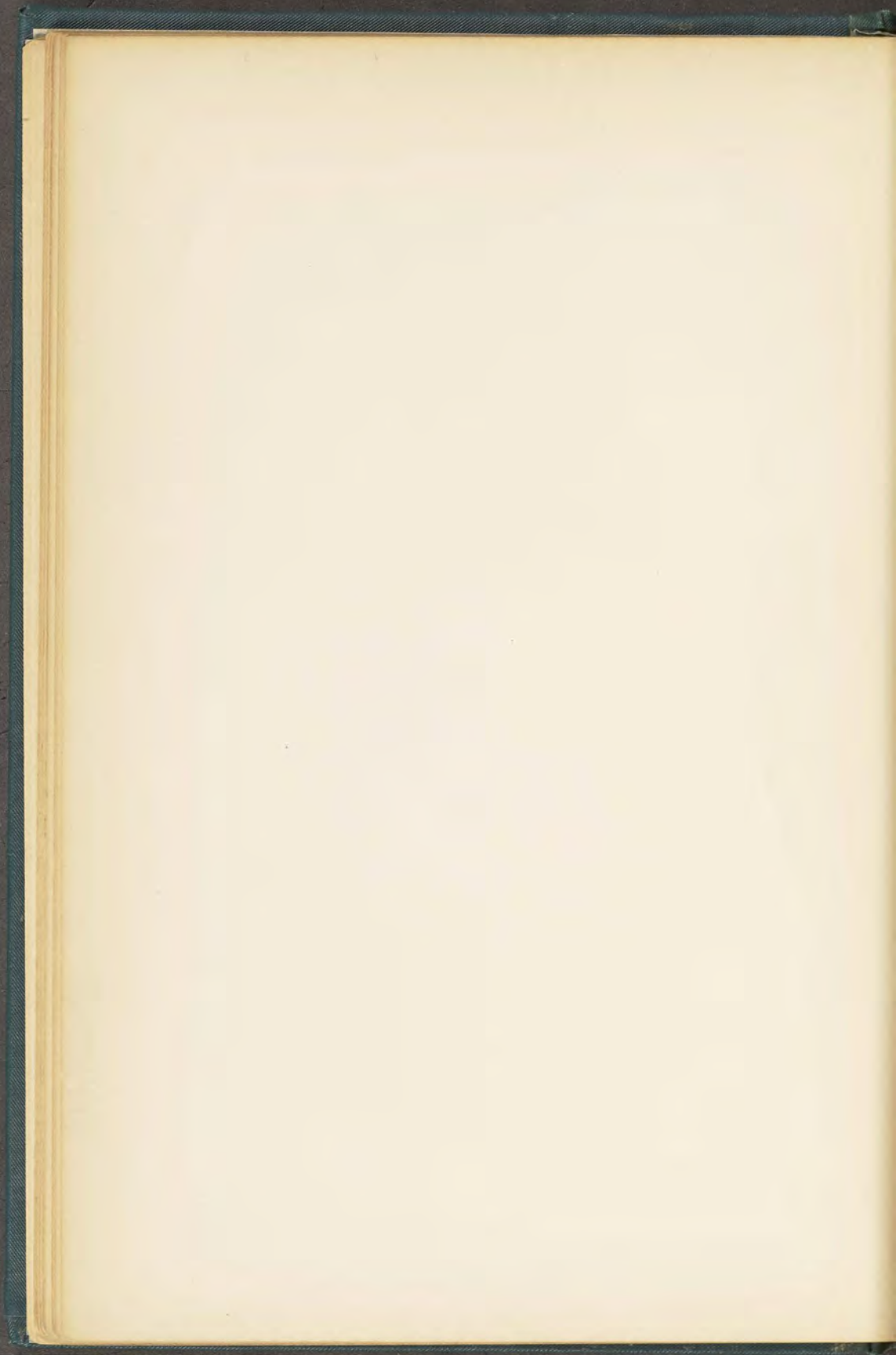


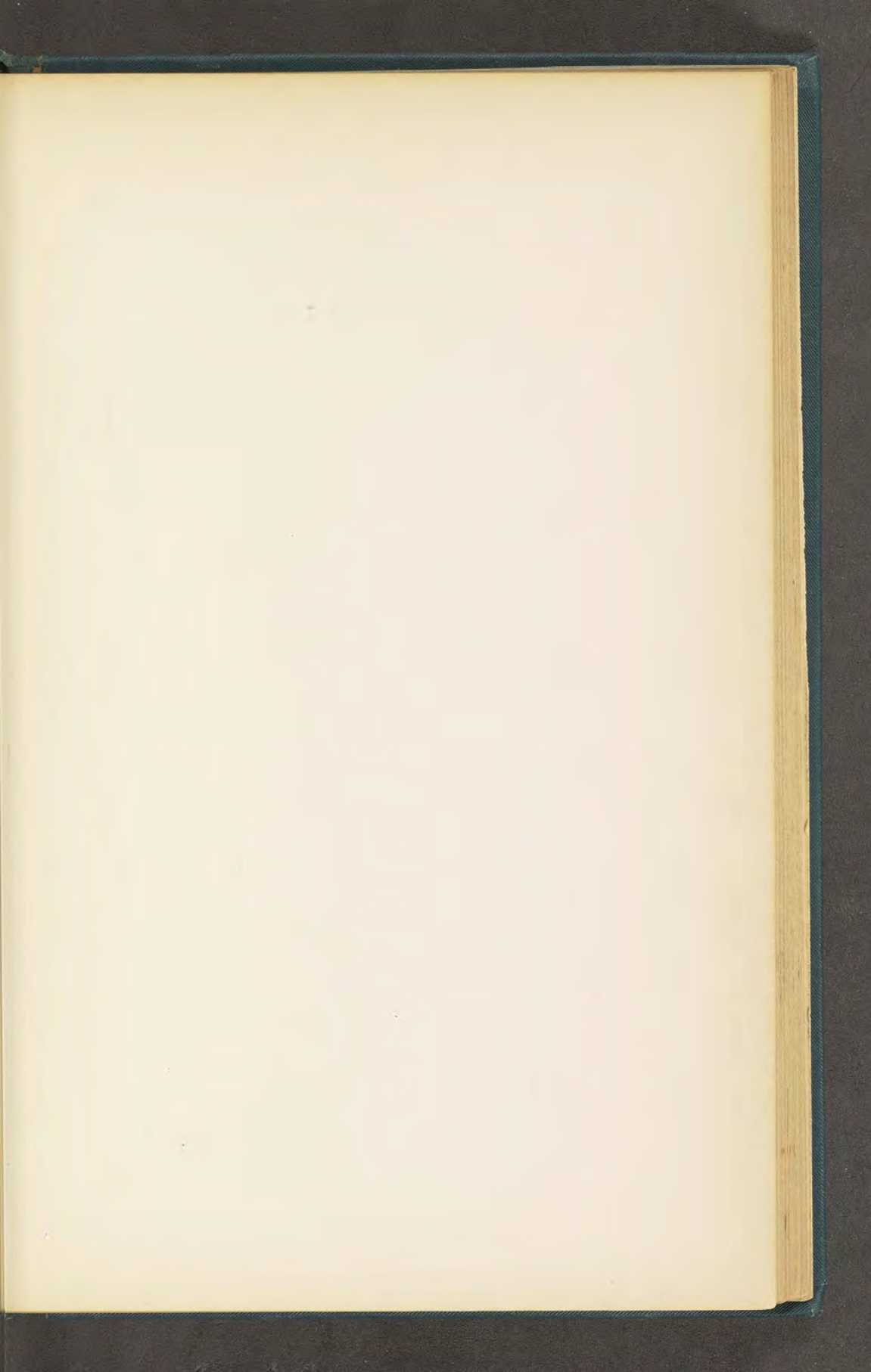
Front view of Tazza Farnese.





Back view of Tazza Farnese. Medusa.







A head of CHRIST on Emerald

several characteristics, cameos representing Emperors and events of that period.

On the under part, the outside, in low relief, is a head of Medusa, and on the inside a group of seven persons and an allegorical representation of the Nile. Egypt is personated by the female in the foreground seated on a sphinx. On the left Nilus, the deity of the river, with a cornucopia symbolical of the fruitfulness produced by its inundations; on the right are two females representing the provinces of the sources of the Nile, one drinking its water, the other regarding the symbol of its plenitude. In the centre, erect, in the bloom of his young manhood, stands Antinous, whom the deified river has taken unto himself—twice a favorite! The figures overhead are perhaps the spirits of the Khamseen, the wind which blows fifty days.

4th. The annexed engraving, said to be from an antique cameo of Christ, is given with little confidence in the authenticity of the gem, but on account of the beautiful description accompanying a copy I saw in Munich some years ago, of which the following is a translation:

“This picture is taken from a cameo, cut on emerald, by the order of the Emperor Tiberius. In the fifteenth century it was taken out of the treasury vault at Constantinople, and delivered by the Em-

peror of the Turks to Pope Innocent VIII as a ransom for his brother, at that time a prisoner in the hands of the Christians. The following extract, as a proof of the genuineness of the portrait, is translated from the Latin of a contemporaneous historian.

“Publius Lentulus, at that time viceroy in Judea, wrote to the Senate and to the Roman people as follows:

“‘There has appeared in these days a very virtuous man by the name of Jesus Christ, who still lives among us, and is looked upon by the heathen as a prophet of truth, but called by his own followers the Son of God. He raises the dead and cures all kinds of diseases. A man of somewhat large and imposing figure, and very venerable appearance, so that all who see him are compelled to love as well as fear him. His hair has the color of a very ripe hazelnut, down to the ears almost smooth, from thence downward slightly curled in waves over his shoulders, and of a more Oriental color; it is parted in the centre, after the manner of the Nazarenes. His forehead is open and smooth; his face without freckles or wrinkles, beautiful, and agreeably red; nose and mouth are formed so that no fault can be found with either; the beard is rather full, corresponding well in color with the hair, not of great length; his eyes are gray, clear, and full of life.



PTOLEMAEUS PHILADELPHUS.



DEMETRIUS SOTOR and LAODICE.

“‘His body is well formed and straight; his hands and arms finely proportioned. In censuring, he is dreadful; in reasoning, friendly and engaging; in discourse, moderate—wisdom and modesty blended with dignity. No one recollects ever seeing him laugh, but many have seen him weep.

“‘A man whose personal beauty excels all human creatures.’”

From earliest historic times we find evidences of a disposition to adorn the human form, displayed in the most primitive apparel and domiciles of man. Though the decorative ornaments preserved to us from Assyria, Babylon, and Persia possess little beauty of design or finish, their value is enhanced by their durability.

With the reign of Alexander our admiration is enlisted by the interesting miniatures of regal and princely personages; and under his successors more beautiful qualities in gem subjects, representing senators, orators, and poets, until we meet with the earliest cameos, presenting portraits that can certainly be recognized; the Vienna cameo¹ of Philadelphus and

¹ See *Antique Gems and Rings*, by C. W. King, M.A., London, 1871.

Arsinoë; and B. C. 155, the heads of Demetrius Sotor, King of Syria, and Laodice, his wife.

Experience, and the indestructible objects accumulating through art sources around them, taught men that the greater monuments, temples, forums, statues, inscribed arches and columns, intended to record and perpetuate the forms, features, and costumes of the races, were all subject to corrosion and the annihilating force of vandalism. The fact that under these very ruins they unearthed the legacies of earlier generations, convinced them of this better means of transmitting to posterity their records.

Anon came to light graven stones, lesser, yet more enduring monuments, unpretending gems long buried from view, veiled from admiration. Some were found with germs of corn guarded within the mummy's wrapping—to live again!

Among others, a stone with legible inscription, which had for ages silently awaited the fulfilment of its mission, was raised from its bed of scoria, and as a vane pointed by prevailing wind, it led to yonder hill in Talaura of Pontus, where in rocky crevice lie the graven treasures of Mithridates. There were hundreds of onyx vases, amulets, caskets; chalice

and tankard; trappings for man and beast, for royal breasts; boots and stirrups; all garnished with engraved gems.

These rewards of diligent seekers passed into the possession of progressive rulers, who displayed them as models, cultivating the tastes of the people, giving special patronage to gem engravers; even beginners and inexperienced practitioners were encouraged. Thus a love for the art was fostered. Many became enamored with the pursuit, and as the quality of execution improved, the demand increased; emulation made some masters. Augustus reigned. The glyptic and all the finer arts rose to their sublimest apex!

The Romans attracted and transported by conquest the greatest and purest works of art from Greece, Asia Minor, and Egypt, expending enormous sums to adorn the magnificent edifices of the capital of their vast empire.

For the skilled artists of the despoiled provinces there was no alternative but to follow their works to the great art centre of the world. They knew also that the galleries, libraries, and *salons* of these structures were to be sumptuously decorated with the classic achievements of excellent masters in pictures, and sculptures in marble and bronze; and wherever they could be applied, the meritorious works of gem engravers were most in demand.

Thus artisans from many nationalities worked harmoniously under the brilliant panoply of art founded in the Eternal City, around which all the world assembled to study—admire—and to create!

Writers on this theme in the English language have contributed and indorsed the opinions of European glyptographers on the ancient engraved gems, with the accepted theories on their execution. They have inferred much mystery in regard to the means employed to perfect designs on materials so hard. It seems to me, the superior results achieved by the early gem sculptors, can be explained by simply according the merit due to them. They labored with infinite patience, and with untiring practice acquired the skill, not only which is displayed in form and feature, but with eagle vision and sympathetic power they infused sentiment into their subjects.

I do not think they possessed any secret of mechanical art now lost. It is my impression they had machinery, and that more effective than has been accredited to them. It is known that the potter's wheel was used by the Chinese seven centuries B.C.; from whence it passed into Egypt, thence into Greece, and later into all Southern Europe. The Etruscans

availed themselves of this power by carrying the belt directly from the perpendicular wheel to a horizontal spindle, in which they adjusted their drills, with which they made the cavities so distinctly visible in their unfinished scarabei and intaglios. The invention of the lathe is ascribed to Theodorus of Samos, B.C. 600. History mentions the use of the drill by engravers in Phœnicia, B.C. 600.

The Romans, with this rotating force at their command, already employed in several branches of industry, applied it to a grinding disk of bronze or iron, incrustated with sparks of adamant, which being rapidly revolved enabled them more quickly and practically to give the first form to the hard and otherwise intractable substances upon which they were to engrave their elaborate designs; a more rapid process than reducing the stone by rubbing it on a plate of iron coated with corundum-dust and oil, which was also employed. The first drawing was evidently made with implements similar to those still known by the Romans as the *bottoni* and the *pallino* or drill. I have frequently seen them among the antique bronze tools occasionally excavated in the Campagna, and brought into Rome by the Contadini, and said to be surgical instruments.¹

¹ Examine cameo, undoubtedly in first state of execution, Case D, No. 143, Claudius, in my collection.

This was only hewing the block into shape; when the truly artistic power was brought into requisition, the fine engraving of the features, hair, and other details, were executed with iron or bronze gravers, with points or blades made of corundum, Oriental amethyst, and other hard minerals; they were boldly done, as by a wood engraver of the present day.¹ These fragments were obtained by breaking the minerals to splinters with a hammer.

In regard to the fine polish, so often referred to as evidence of antiquity, there are men to-day in Rome who can produce the same effects, with lustre equaling those done in the brightest days of the art, with this difference,—the modern polish is made on the completion of the work; while even unfinished antique intaglios possess that quality.

From painters in oil colors, with brushes and canvas, we expect and receive greater results, but only in proportion to the facilities possessed by them, and certainly not so enduring. How few of them reach the standard of true art! In this field the perfect man in art is he on whose mind study has impressed every

¹ Observe the emerald of Maximinus Pius, Case A A, No. 495, in my collection.

feature of the sea, the sky, the land, and the lineaments of the dwellers thereon. He knows the sea, its restless briny water; the color, shape, and motion of the cloud, mist, spray, surf, and waves; the storm-washed rock; the bark placidly and joyously borne on the tranquil deep; the ship tossed on billows by a force he keenly can depict. He pictures the very wind; knows the colors neutralized by haze, or spray, or deep salt wave; here, catches and depicts a struggling sunbeam; there, feels and throws the pall of gray cloud and blackening blue upon the waves that madly shake a craft; he shows the struggle;—the mists arise, the spray beats down,—men on deck—men aloft—frenzy everywhere—the squall goes quickly by,—sunbeams striving to console;—birds in fright and flight, dancing masts, fluttering sails, and quivering ropes, stretching out to the line of hope in the horizon.

He notes all these full well—and turning his thoughts inland, portrays a forest, great mountains,—deep dells,—a verdant meadow,—blue sky,—yellow blossoms,—red cows,—all seeming to live!—he bids you hear the falling leaf—smell the rich pasture,—hear the cattle low,—the birds sing,—enlists your interest in the boy who guards the herd,—makes you feel the effort of the hand that fells an oak to cross the stream,—helps you to see and admire na-

ture! With the same pigments he groups plebeians, courtiers and kings, maidens, matrons and queens; husbandmen and warriors; plodding tillers of the field, enriching the clod with toil;—men at arms, clashing and crushing and wounding, staining the soil with gore;—and in the quiet of his home, doth he create these great cartoons, this master poet, this true genius,—this artist. We acknowledge his proficiency, yet he has many colors at his command and choice, and pencils to spread them where he will upon his panel or his canvas.

When we consider the difficulties with which the gem sculptors had to contend we should accord to them a position foremost in the art of delineation. Their limited pallet of colors was locked in the hard embrace of the stones, the strata of which they had to utilize in creating their pictures; and yet they knew and well portrayed the varied features of their fellow-men with all their emotional types and characters.

Eyes—that seem to see,—glowing with benevolence,—genial with mirth,—twinkling with cunning—wavering with corruption,—firm with tyranny:

Cheeks, cushioned with youth,—dimpled with beauty,—sunken with age or asceticism:

Brows, with the breadth of dignity—sealed with the signet of intellect,—royal with kingly power—

frowning with brutality,—gentle with womanly loveliness:

Lips, smiling,—almost speaking—uttering contempt,—rigidly closed—taciturn:

Heads, laureated with imperial bands,—bald with much philosophy—worn with deep thought,—glowing with the inspiration of poetry:

Faces, emotional with anger,—scorn,—joy,—sorrow,—mirth,—divinity:

Forms, living,—moving,¹—thinking:

Satyrs and forms grotesque with hilarity;—faces, only masks;—dread Medusas, full of terror,—Bacchanals, merrily lighted with the juice of the grapes twined in their tresses:

Symbols of wisdom,—power,—vigilance, subtlety, truth,—Eternity:

All unwittingly bequeathed to us by those patient miniaturists of physiognomy, who have given better models than ever Lavater has pencilled for us.

The Greek and Roman artists sought the honor, not only by commissions but voluntarily, to portray their emperors, councillors, and men of letters; such

¹ Observe Case H, No. 180, in my collection, a cameo by Santarelli, 1797 A.D. Leander's head seems rising, actually moving, with the swell of the wave or sea.

was their innate appreciation of poetry and philosophy, they emulated one another in engraving cameos and intaglios of Virgil, Plato, Aristides, Socrates, Aristotle, and others celebrated in the professions. Alexander the Great allowed only Pyrgoteles to engrave his portrait on gems.

It is worthy of remark, the artists were so engrossed with their pleasure-giving work, they finished every portion of it with the care of masters, before allowing it to pass from their hands.

Through the glyptic art we are in possession of the best illustrations accompanying and handing down to us the traditions of heathen mythology. Many of the gods in statuary were destroyed by partisan disbelievers, but the hands of the destroying iconoclasts passed smoothly and sparingly over these little deities in polished stone; like the pocket reliquaries and folding altars of the Greek Church, these miniature idols were carried on the persons of their devotees and often worn as amulets.

We can imagine that many of them were designed and engraved by faithful adherents, and were thus indelibly inscribed contemporaneously with, and from the very minds which conceived and instituted the creeds; and that those who created Jupiter and Juno, Ceres and Bacchus, Hercules and Deianira, Apollo, Isis, and Horus, had in their synods or councils gryp-

tic delineators who, with adamant, registered the grand ideals from the suggestions and dictations of their sacerdotal creators.

The antique pastes are especially interesting, not only from the fact that they present us with many curious mythological subjects, but they are specimens of a branch of early Roman industry. They were made in imitation of Oriental stones, of which the supply was inadequate for the great demand of the first and second centuries, and also as a matter of economy, enabling many lovers of the art to possess examples in this cheaper artificial substance, when the same subjects on real India stones were commanding exorbitant prices. Some of them are beautifully opalescent and iridescent.¹

Many intaglios in antique paste are representations in design of ancient bronzes, of which we have no other trace except their mention by early historians.

The most precious antique example in paste is the

¹ See Case I, Nos. 763 and 767, in my collection, and the Medusa, same case, No. 874, an imitation sapphire found at Cumæ, on the hill of Mount Gaurus, near Misenum; the cameo is covered with lava, but a fragment mounted on wire shows the superb color of the original gem. See also same case, Nos. 717, 819, and 876, imitating respectively in color, 717. Pale ruby; 819. Hyacinth; 876. Sapphire.

Portland Vase.¹ It was discovered in the sixteenth century, in a sarcophagus, within the monument of the Emperor Alexander Severus and his mother, Julia Mamæa, on the Frascati road, about two miles and a half from Rome. It was long known as the Barberini vase, having belonged to that family in Rome for two hundred years; from them it came to England in the last century, and after twice changing ownership, at the death of the Duchess of Portland, from whom it takes its name, it was sold to the Duke of Marlborough, and is now in the British Museum.

It is about ten inches high, and at the broadest part six inches in diameter.

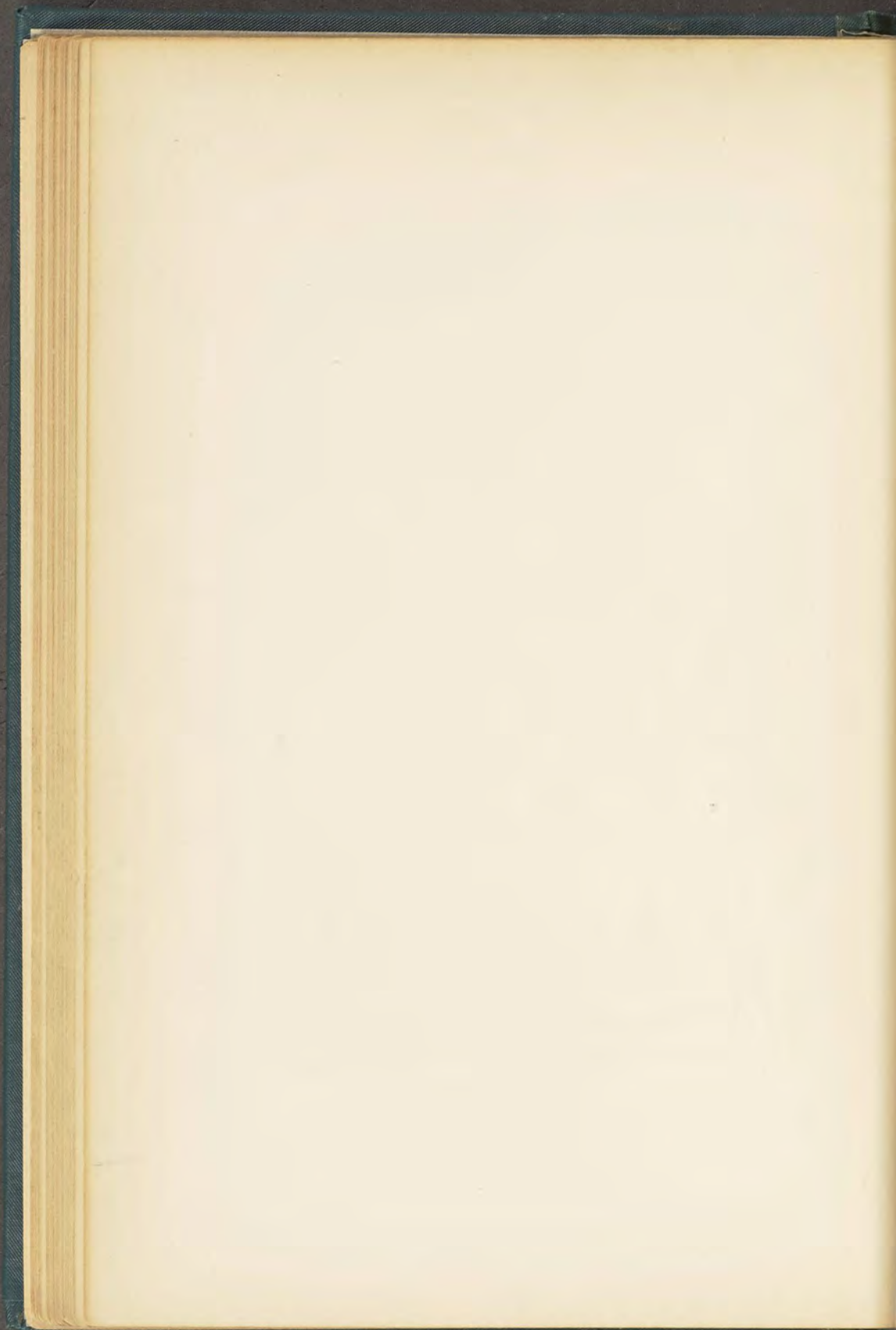
It was formed of paste, and afterwards engraved. The paste is in imitation of onyx, in two strata, white upon blue, of an amethyst tinge; the figures are cut in relief on the lighter color, the blue forming the second plane or background.

We know little of Phœnician divinities through ancient manuscripts, yet we have volumes of their deities written on the cylinders of Babylon and Nine-

¹ The engraving is from the Art Union, London, 1845.



The Portland Vase.





The Egyptian God, ANUBIS, with a staff in the right hand; the likeness of an open lotus, and the square and rule; in the left hand, a garland decorated with ribbons: the head bears a crescent.—From Gorlaei's *Variarum Gemmarum*, cl. Io c. xcv. (1695.)



From drawings of Cylinders in my collection.

veh. They were seldom in metallic mountings, but, being pierced with holes, were strung on cords and worn on the wrist and neck. There are a host of occupants of the Assyrian heaven, with Asshur, the supreme god, Beltis Mylitta, the great mother, etc., etc.; and on the seals, in sard and chalcedony, we have sacred doves, lions, horses, etc., and a winged bull, Nin, the god of hunting, etc.¹ These intaglio seals were often used as locks; the doors of wine-cellars were secured by placing a seal upon them. Cylinders have also been made by several races of South American Indians, and are still to be seen in Brazil.

We have a most interesting and instructive illustration of the value of modern research among the relics of antiquity, in the fact that in 1854 Sir Henry Rawlinson, in deciphering the inscriptions on some cylinders found in the ruins of Um-Kir (the ancient Ur of the Chaldees), made historical discoveries, in regard to the last king of Babylon, that confirmed the truth of the Book of Daniel, and harmonized discrepancies between Holy Scripture and profane history which up to that time had been hopelessly irreconcilable.²

Among the bequests from Persia many gems are engraved on the hardest and most precious stones;

¹ See Case I I, No. 768.

² See Athenæum, No. 1377.

they present us with portraits of their monarchs, deities, legends, religious creeds, and seals of office. Though rude, they are exceedingly interesting, from their antiquity, and as being the achievements of a people so remote from the European centre of civilization.

The red sands of the home of the Pharaohs have been untiring custodians of the history and theology on the temple walls and columns of ancient Egypt. We have upon the scarabei, in smaller and more condensed characters, biography and heraldry more legible than many of the time-worn papyri.

And the portraits of their deities are here more distinctly traced. Prominent among them is the God Anubis, of whom a myth relates: "Anubis was the son of Osiris and Nepthys, born after the death of his father." He is always represented with a dog's head. Isis brought him up, and made him her guard and companion, who thus performed to her the same service that dogs render to men.¹

These ruder glyptic examples come to us with tidings from an age of idolatry, from people of peculiar civilization, earth's first architects, pioneers in

¹ For drawing of Anubis, see pages 42, 59, 63.



ARTAXERXES, King of Persia.



TIGRANES, King of Armenia.

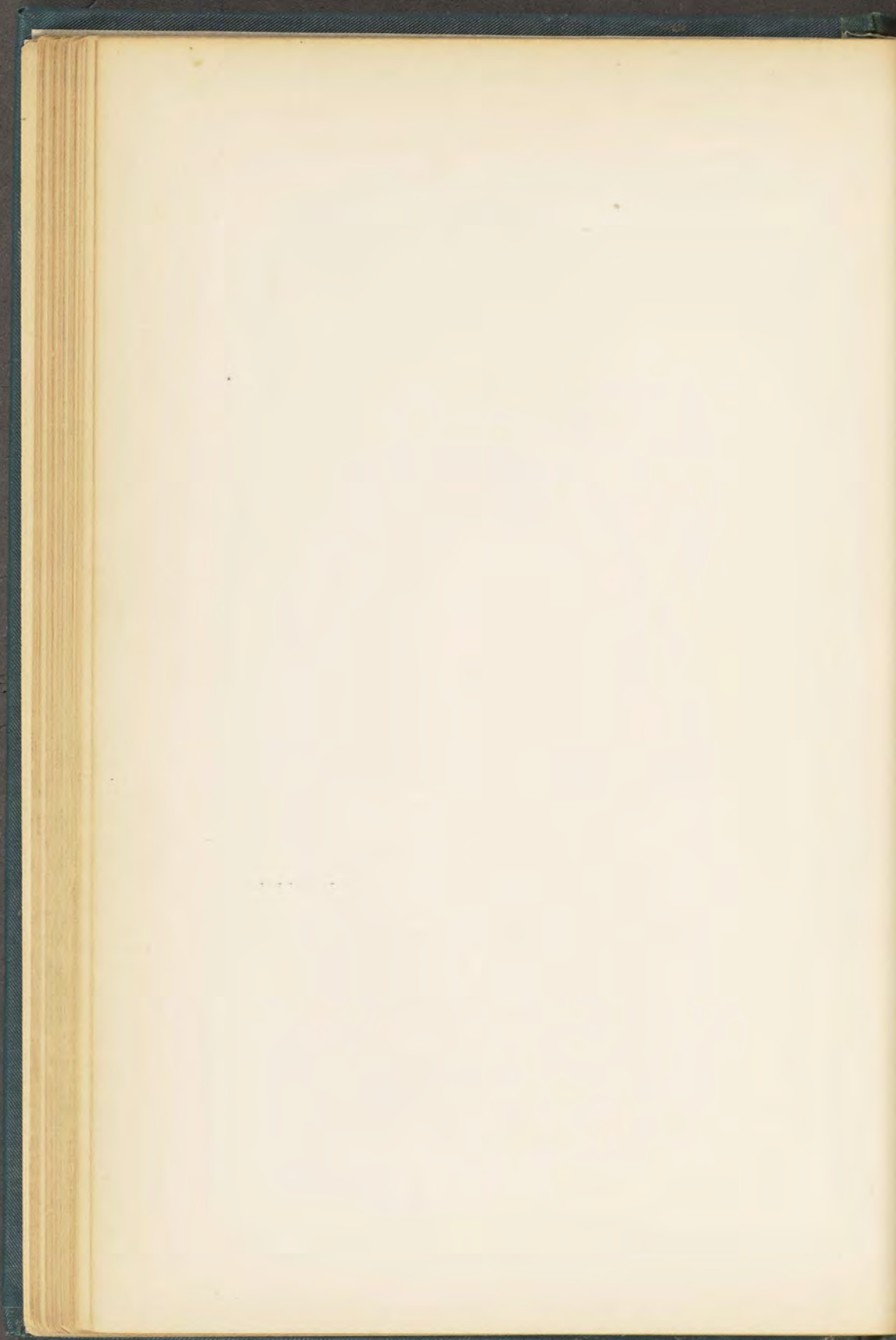


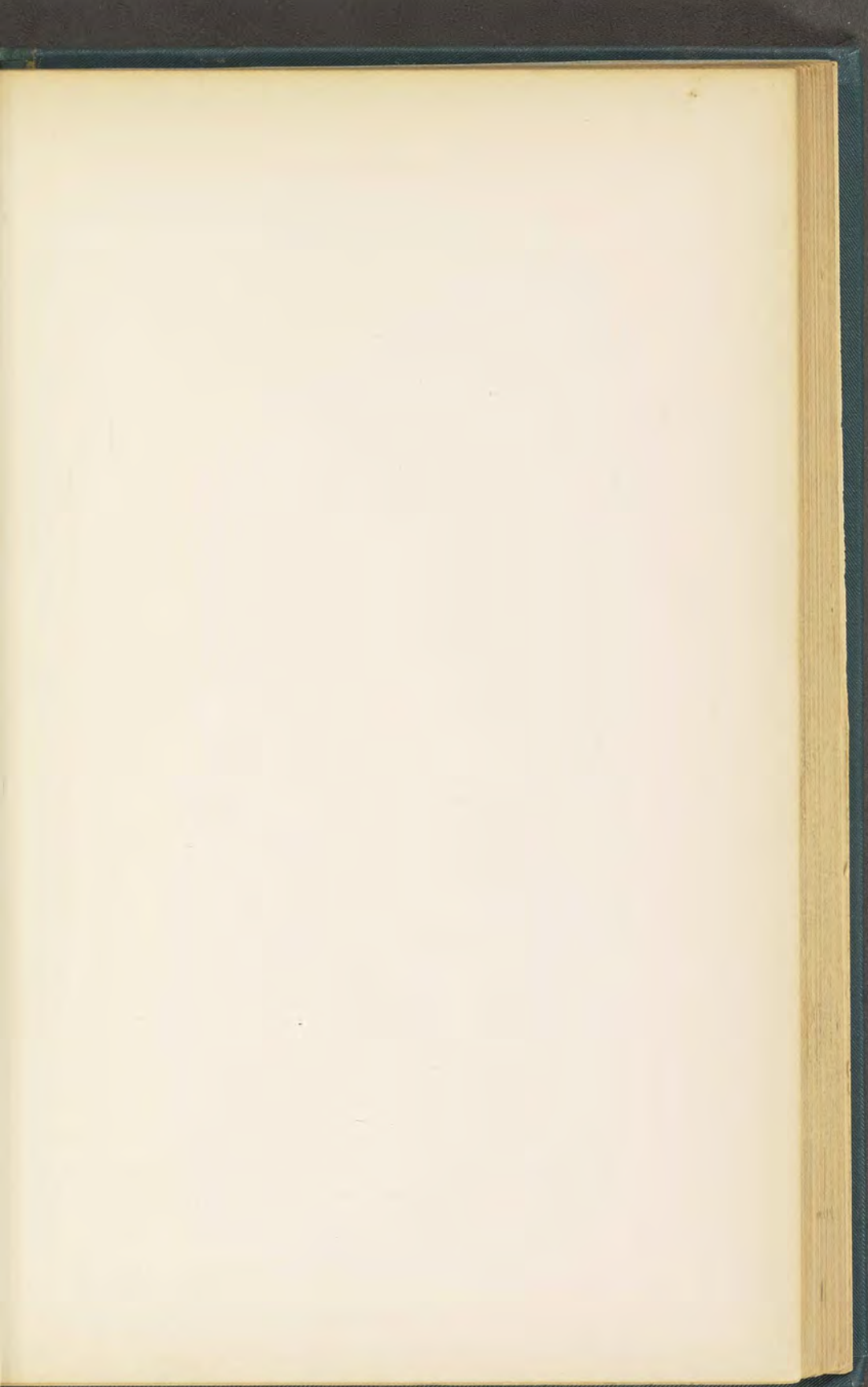
JUBA, King of Mauritania.



ΤΙΠΑΙΟΣ, King of the Saracens.

These engravings are from rough drawings of subjects which I bought of CADES, in Rome, some years ago.







ADINNIGAO, King of Mesopotamia.



CLEOPATRA and ANTINOUS.



ANTIOCHUS DIONYSUS, King of Syria.



PERNACES, King of Pontus, son of MITHRIDATES.

These engravings are from rude drawings of subjects which I bought of CADES, in Rome, some years ago.

art; they aid us essentially in forming the subject of our historical picture. Though less attractive to the casual observer, they are very interesting and valuable.

The Etruscans were fond of decoration, and especially of ornamental stones. They engraved many intaglios, among which we find every grade of workmanship.

The rude figures made by drilling a series of holes close to one another form a large proportion of the designs on scarabei; these are generally surrounded with a border resembling the impression of a twisted cord. Many of them are of a low degree of merit. They, however, have transmitted to us gems of the highest order. Their representations of the anatomical development of human and animal forms are very bold. Their figures are muscular, and, to my feeling, are often posed in unnatural attitudes, the limbs assuming painfully angular positions. Wonderful action is at times portrayed: Diana exerting her muscular arm and sinewy hand to draw the arrow into place, while the bow presents a corresponding resistance; it has power, and seems awaiting the moment when Diana shall let the messenger speed its way!

Among their subjects may be noted charioteers driving several horses abreast, gladiators and other combatants, muses, deities, and heroines, produced by the greatest fineness and delicacy of touch.

The art of design descended from Asia Minor to the Greeks, and many of the most admirable gems emanated from artists of that nationality, not only Athens, but from the provinces in the islands of the Archipelago and Sicily. These are principally intaglios, less deeply cut, but executed with unrivalled fineness. Their subjects, single figures and groups, with fabulous and mythological themes, are exquisite conceptions, and delicately traced. Their figures are represented with little or no drapery; in fact, for costume we must look to the work of the Romans. They did not originally excel in the arts, but when the Greeks settled among them they proved apt scholars, and were soon inspired by the mantle which thus fell upon them. Their gems partook of some of the Grecian character and qualities, though they always differed in manner of execution. It is a significant fact that they frequently signed or inscribed their Roman names in Greek characters.

Throughout the first and second centuries art



NICOMELES II, King of Bithynia.



XERXES, King of Aramosata.

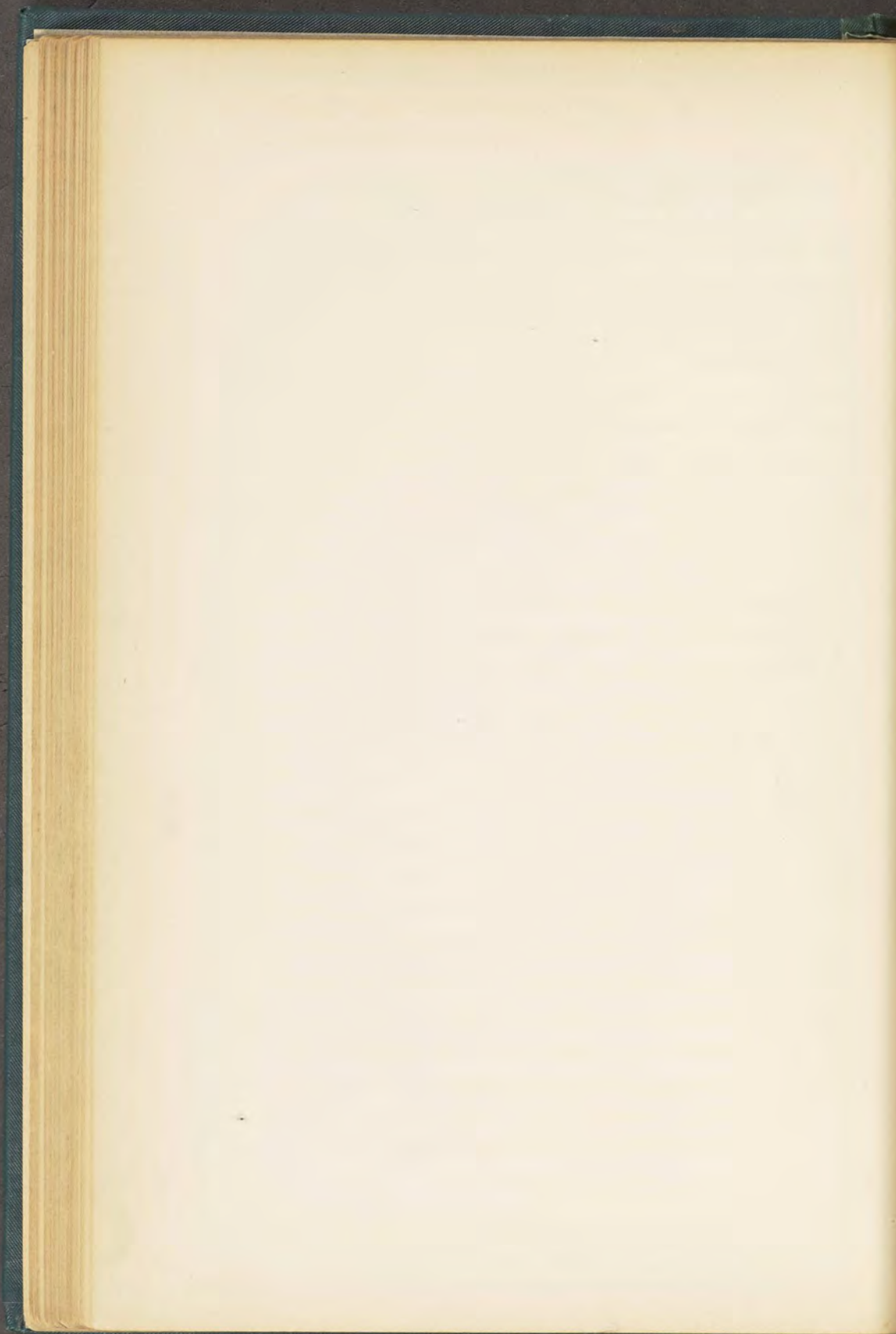


ARSACES, King of Parthia.



SAPORE, King of Persia.

These engravings are from rude drawings of subjects which I bought of CADES, in Rome, some years ago.



flourished and outrivalled other branches of industry. It was applied to beautify every place and to adorn all things; even the termini, pedestals surmounted by the just god Terminus,¹ presiding over the division of lands, and the wayside stones indicating distances, were carved and shaped with care, lest they should offend the luxurious eye of the sated monarch.

With Commodus commenced insensibly the decline in gem engraving, though for more than fifty years, and until after Maximinus Pius, in the third century, we have many fine examples, executed with great care and fidelity, in portraiture. During the ensuing hundred years, so great was the demand for personal decorations in military display, that jewels, more easily and quickly cut, and of more dazzling effect, in a great measure supplanted the engraved gems.

The rapidly increasing adherents to the Christian religion could not conscientiously bedeck themselves with the mythological deities comprising so large a proportion of the subjects on cameos.

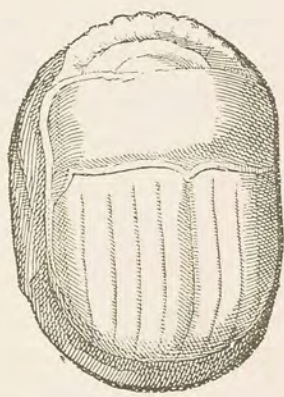
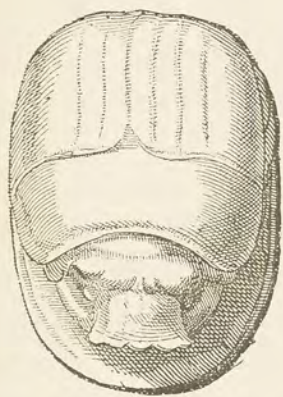
The barbaric races employed for ornamentation the current coin in silver and bronze.

¹ See Case O, No. 173, in my collection.

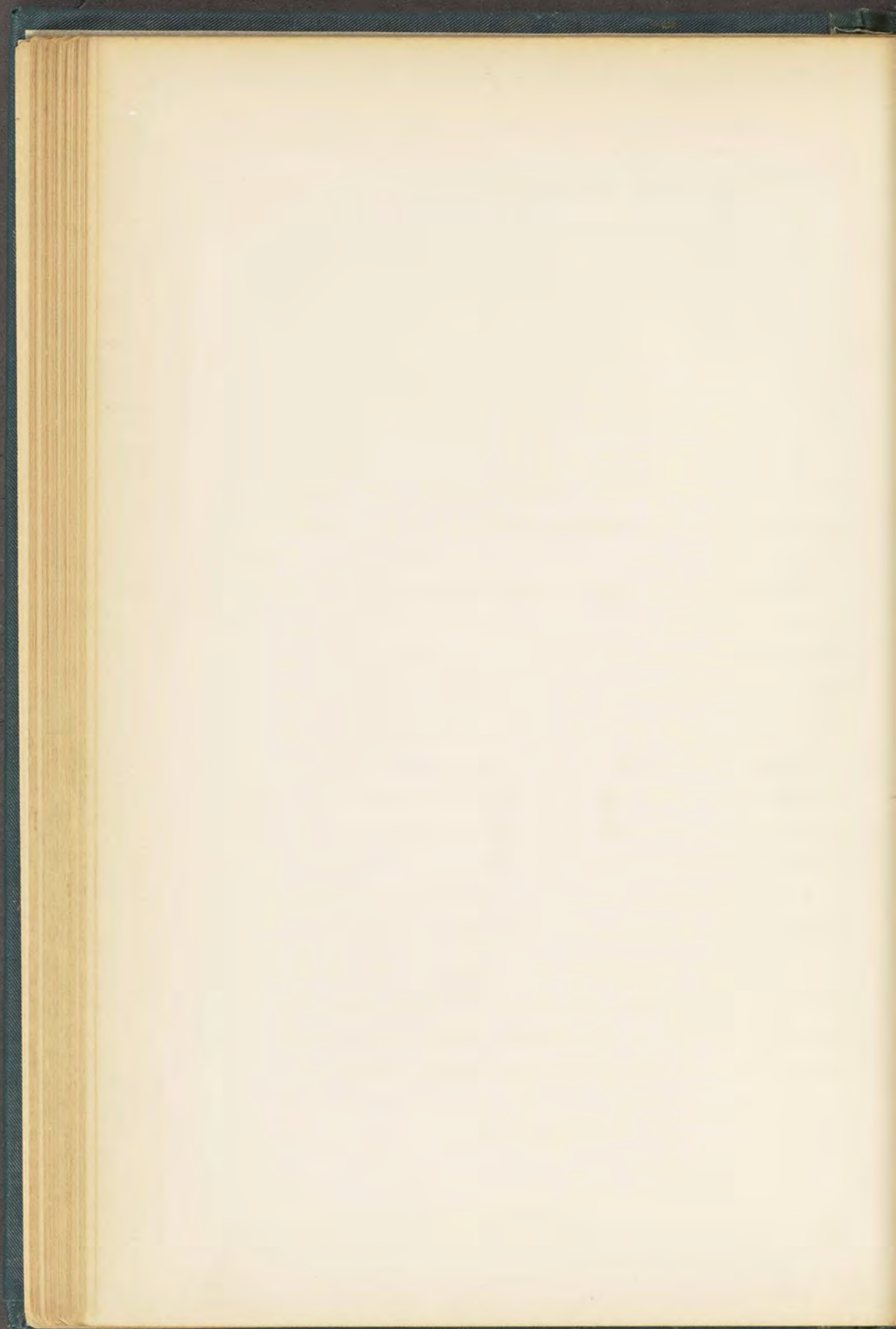
There was no longer any demand for gems; having few admirers, they were thrown aside; many returned with architectural débris to the bosom of the earth, not to reappear until an age of greater light and more worthy of their possession; some, however, were saved by being set in vases, reliquaries, and other ecclesiastical paraphernalia for the treasuries of sacristies in the churches.

In the fourth century Constantine established the seat of the empire in Byzantium. He systematically despoiled Rome of what was easily transportable to embellish his favorite residence, Constantinople. He established art schools, and again artisans followed the prevailing tide. This transient revival of the arts added brilliance to his court; but the arrest of the decline was only temporary.

During the succeeding Byzantinian rule the whole empire, and especially Italy, was overrun and domiciled by hordes from barbarous nations, who, if we attribute no worse motives, in their ignorance encouraged the incendiary and the despoiler, rejoicing in the destruction of the palatial edifices and historic monuments; and thus the smaller objects of value were carried off and scattered, and we now find them dispersed over the continent of Europe.



Three views of a Scarabeus.



The eras of art in the history of nations have been marked by the same changing characteristics; light has inevitably been succeeded by darkness; there are shadows ever following the bright rays of the sun. This day of imagery and sculpture, feeble at its dawn,—radiant in its morning,—powerful in the glory and effulgence of its meridian,—faded as evening advanced,—drooped in the twilight,—was at last veiled in the long night of decadence,—the middle ages.

Throughout this period there was no regard for the artistic merit of the antique cameos, and yet they were highly valued from the fact that they administered to the comfort of the superstitious. They were used as amulets, protecting the wearer against accident and repelling danger. There was almost a pharmacopœia of gems, with solace for every trouble of the mind and a remedy for every disease.

For example:

A scorpion, on any transparent stone, protected the wearer from the sting of the arachnid.

A dolphin, on sard or carnelian, was an emblem worn by fishermen, and protected them from the attacks of sharks or the dogfish. They also carried with equal faith the same design in antique paste.¹

¹ See Case I, No. 762.

A lamb, engraved on onyx, protected the wearer against ague.

The Benedictine monks during this barbarous epoch collected all that possibly could be saved from the destroying avalanche, and with great diligence transcribed on parchment types of the existing literature. These bequests are interesting, and in many instances very curious records of antique lore. We are, however, best enabled to view and compare the gems of the Republic and the Empire in the precious stores opened up to us by the excavation of sepulchres, vases, urns, etc., of those periods.

The laborers in the limited field of art in the middle ages were the dwellers in monasteries. To them we are indebted for some rude fibres in the

* Bustuario was a gladiator, who pacified the infernal gods and the souls of the dead, whose blood he believed he might make propitious to himself. This was a very ancient custom; the prisoners taken in war killing themselves at the sepulchre of those who had been killed, as Achilles did at the funeral of Patroclus, and Æneas at the funereal pyre of Pollante. Sometimes they fought before these sepulchres, and we find in this representation a sepulchral pyramid, with a gladiator kneeling, in the act of defending himself with the sword.

After awhile these funeral sports were converted into pompous spectacles of luxury and expense, and were celebrated, to the great delight of the people, in the forum and theatres, entirely forsaking the sepulchres, and were called "The gladiators' funeral rites for the souls."



The Egyptian God ANUBIS, with two staves, from one of which hangs a distaff. This head is decorated with a lotus flower.—From Goriaci's *Variarum Gemmarum*, clō Io c xcv. (1695.)



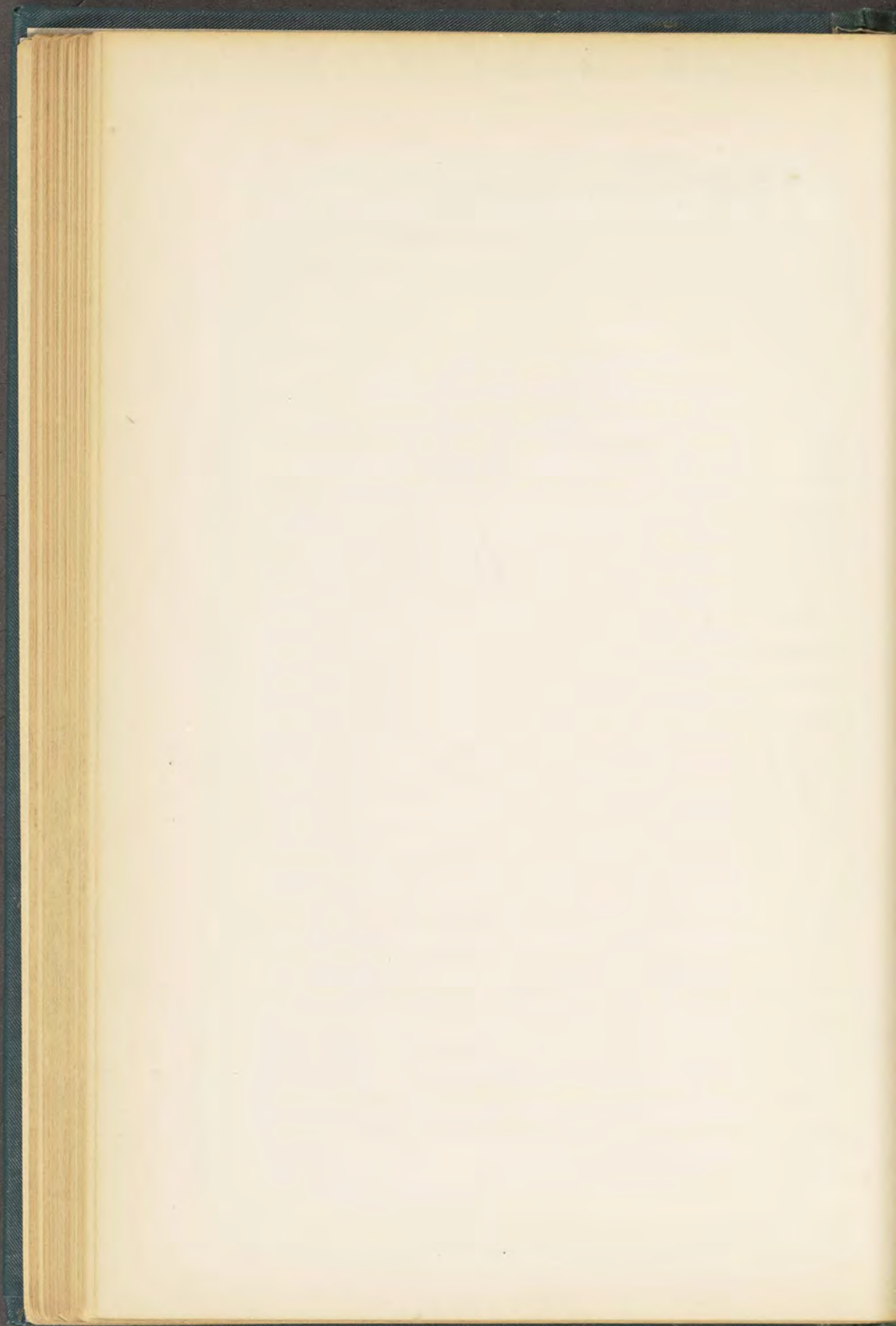
* BUSTUARIO.



Fauns making a sacrifice.



Scenic Mask.



fabric with which this period of darkness is canopied; they walked under it in the simplicity of monastic life, and to us at least it conveys the lesson, that man has forgotten so much,—knows so little,—and has so much to learn.

Their legacies are the innumerable church pictures, and the stiff, crudely drawn colored illustrations which are said to illuminate (?) the margins of their manuscripts.

In carving, their subjects are generally of a spiritual and devotional character, though some of them relieved the tedium of cloister life by creating in basso-relievo on bone and ivory the most ludicrous and mirth-provoking designs. We are amused and instructed in viewing their pictorial records, but we must censure the self-aggrandizement and jealous care with which they guarded the curtain which in those days hung as a veil between man and the pursuit of learning and the knowledge of the beautiful.

The rest of the population were occupied in the cultivation of the ground or in the profession of arms, without any education, literature, art, or science.

As a child becomes restless with the consciousness of coming day before it fully awakes from sleep,

man, weary of this night of ignorance and the atmosphere of barbarism,—fretful on his couch under the yoke of tyranny, striving to shake it off while yet enveloped by the shades of error, rose up to seek an element he knew not,—a light he dreamed would come!

He burst the cords that bound his strength; he pierced the clouds which dulled his vision, and leaving his prison-house, reached forth his fearless arm; and pushing aside the sombre folds of the long intervening veil, peered into the outer world of progress, and in the gray gloom he descried a distant terrace. With rapid strides, through furrows of popular prejudice and cinders of past magnificence, o'er crumbled arch and fallen pillar, frieze and pediment, he sped his way—nor flagged nor halted till, the summit reached, he stood and gazed with earnest look out into the coming time; he beheld in the vista before him many streams flowing into the sea of the future. In the horizon gleamed again the omen of coming day; it was the harbinger of a new birth.

The light of truth flashed upon his mind, discovering to him his freed intellect; unlike the denizens of the earlier age of luxury and repletion, he stood a thinking man,—refreshed, invigorated, and ready for work; and quickly he applied himself;—called forth



The Egyptian God ANUBIS, with a staff or sceptre (Kriomorpho), in the form of a battering ram; and the sword of fruitfulness, also for the driving away of evils: from an Egyptian scarabeus.—From Gorlaei's *Variarum Gemmarum*, clō Io c xcv. (1695.)



A curious old Cameo, ou Turquoise, in my collection.



his kinsmen; his voice was heard throughout the land; men awoke everywhere and wrought in the ateliers of the new life. Through the air came strains as of music, from creaking of timber,—cracking of stone,—the carol of the painter,—hammer and anvil,—plashing oar,—wheel and shaft,—mallet and chisel;—*the Oratorio of the Renaissance.*

Though Germany, France, and other nations shared in the work, Italy guarded the cradle of the Renaissance, and as a faithful, loving parent, watched the developing features of the youth, which grew apace, reading there the promise of a growing power, that was destined to lead future generations to excellence and prosperity.

They reared the budding plants, saplings of the grove whose branches were to yield refreshing fruits to all who asked; whose timber was to give keel, hull, spars, and masts to commerce;—thence came the little crafts that crossed the unknown deep and spied our western shores.

Italy accomplished the first great work of this period, by furnishing models for both industrial and fine arts, infusing vitality into other nations. The influential families of the Medici and Farnese, Popes Leo X and Paul III, many cardinals and nobles, were

instrumental in the revival of gem engraving; especially Lorenzo de' Medici contributed to its redevelopment and growth, by inducing artists to devote themselves to its practice, and bestowing on them his liberal patronage.

The vigorous manner of artists of this period is so marked that even in the reproduction of antique designs a connoisseur can recognize their peculiar style. Their original works are highly meritorious, attaining a great degree of excellence. Many rose to eminence; some, not content with rising in the firmament of the dawning effulgence, aspired to positions in the bright constellation of fame.

Examples equalling the finest productions of the earlier Roman epoch can be viewed in the Uffizi Gallery at Florence.

Engraved gems were again applied by the wealthy in the embellishment of costumes, armor, military equipments, inlaying and embossing of vases, drinking cups, tankards, etc. The multiplicity of gems needed to meet these demands produced a scarcity in the supply of beautiful India stones, and led to the use of the conch, which also presented several strata in different colors; but as the material is tender, easily cut, and subject to injury from abrasion, they never acquired the same intrinsic value. Some of these are very curious, rendering effective portraits

of Oriental complexion, aged heads, white eyebrows, and flowing beards.¹

Thus constant encouragement was given to this branch of art industry throughout the fifteenth and part of the sixteenth century; but after the death of the Emperor Charles V, in 1558, recurred another period of decline. Private and royal accumulations of art works were again the victims of depredation; cabinets and museums were pillaged and scattered by military marauders, as one after another the great cities of the continent of Europe were besieged and conquered.

The glyptic of all the arts was the most easily affected by the changing fortunes of nations.

These circumstances compelled artists to give their attention more particularly to church architecture, to the production of large devotional basso-relievos for the altar, and sculptured figures, which though representing sacred subjects were often too voluptuous in form, and lacking the essential qualities of true art.

In the eighteenth century gem engraving received fresh impetus; new practitioners were enrolled from Germany, England, and France.

¹ See Case W, Nos. 548 and 551.

Some of these resided many years in England, pursuing their profession assiduously and profitably. In this period quantities of intaglios and cameos were reproduced from the most salable antique subjects. To supply the wants of enthusiastic amateurs frauds were freely committed, by close imitation, and the insertion of signatures of celebrated Greek and Roman engravers, though the age produced artists of the highest ability and honor.

The works of Natter, Guay, Sirletti, Pichler, Santarelli, and others, come to us so directly from their hands, that we feel they almost belong to our day, and we think of them as of acquaintances.

During the latter part of the eighteenth century and the commencement of the nineteenth, monarchs and noblemen indulged in making collections of gems to such an extent that the list of patrons increased competition, and fabulous prices were obtained from such buyers as the Empress Catherine II of Russia, the Prince Frederick of Prussia, the Duke of Orleans, George III, the Empress Josephine of France, and many of the English nobility, among others the Dukes of Devonshire and Marlborough.

To-day we have much to enjoy as we survey the gems of the various epochs. The multifarious types

that have been gathered in thirty centuries meet our view, grouped in the tableau of engraved gems.

Our attention is drawn, with interest, to each sentiment expressed, feature defined, or emotion portrayed. We study the diversified qualities; the fineness or freedom of touch, ingenious effects, delicate lines, choice attitudes, graceful forms, force, spirit, and tenderness, which characterize these monuments of patience.

Let us partake of the glyptic banquet before us! The feast charms the eye, and is food for much intellectual enjoyment. How daintily the repast is spread! Tables from the Acropolis, trenchers of chalcedony, vessels of agate and jasper, covers of turquoise, cups of carnelian, rich in colors,—wrought from nature's treasury of stone;—fruits,—unblemished through cycles of frost:—flowers,—odorless, yet choice as when they decked Zenobia's brow:—drapery of every hue,—plebeian, sacerdotal, imperial:—grapes of garnet and amethyst,—apples of onyx;—the scion of a brook,¹ limpid topaz;—the day-tint of the zenith, nestling in the bosom of the sapphire;—

¹ Many of the finer stones adapted to gem engraving have been broken away from their rocky beds and brought down by mountain streams until, rolled and washed in brooks, they appear as pebbles. In most European gem catalogues a large proportion of the stones are noted as being cut from BRECCIA or pebbles.

nectar in crystal of beryl;—perennial verdure living in emerald;—chrysolite, entire and perfect,—fit to make another world;¹—the hue of wine dropping from jacinth;—the dove's life-current mirrored in ruby;—an entertainment regaling the most refined tastes with viands beautiful and enduring.

The engraved gems rescued from the torrent, ebbing and flowing with the fluctuating fortunes of ages, garnered by successive generations, enrich the traditional viaduct traversing the morass of many centuries. Some blocks are less beautiful than others in the structure, but on them we have founded our first footholds, and from them we mount to the work that embellishes the great Etruscan arches; even when we revel on the finely pencilled coping-stones of the Greek and Roman epochs, or admire the ornate abutments of the Renaissance, we should revert with pleasure to the earlier, ruder contributions in the

¹ Othello, Act V, scene ii: "If heaven would make me such another world of one entire and perfect chrysolite, I'd not have sold her for it." The chrysolite, or peridot, is seldom cut as a gem, being softer than chrysoberyl, but I have seen it in Italy. Some years ago, when making researches on this subject in the Bibliothèque Imperiale, at Paris, I met with a paper on gem stones, by Robert Dingley, Esq., in *Phil. Transactions*, 1747, in which he also mentions the chrysolite having been used for gem engraving.

foundations, and we can find pleasure in viewing and studying every part.

The builders' stones are graven,—the footway is of pictured pebbles, miniatures, amulets, and seals, reflecting lineaments and traces of the history of entombed generations. Their inscriptions reveal to us the impress of ancient, mediæval, and modern art.





CATALOGUE
OF A
CABINET OF GEMS,
CAMEOS IN RELIEF,

AND OTHER
ENGRAVED STONES, AMBERS, ANTIQUE PASTES,
RINGS, ETC.,

COLLECTED IN EUROPE, ASIA, AND AFRICA,

BY
MAXWELL SOMMERVILLE,
OF PHILADELPHIA.

PHILADELPHIA:
SHERMAN & CO. PRINTERS.
1877.

Entered according to Act of Congress, in the year 1877
BY MAXWELL SOMMERVILLE,
In the Office of the Librarian of Congress, at Washington.

Frederick Fuas, Engraver, 702 Chestnut St., Philadelphia.

P R E F A C E.

THE Cabinet of Gems embraced in this catalogue has been collected during many years of travel in many countries. No pretence is made of comparison with the museums of Europe; it is esteemed by the possessor as a private collection of curious Glyptic art, with examples of Egyptian, Assyrian, Etruscan, Persian, Greek, Roman, Mediæval, Renaissance, and Modern Art; engraved on

AGALMATALITE,	BRONZE,	JACINTH,	ROCK CRYSTAL,
AGATE,	CARNELIAN,	JASPER,	RUBY,
AMAZON,	CHALCEDONY,	LABRADORITE,	SAPPHIRE,
AMBER,	EMERALD,	LAPIS LAZULI,	SARDONYX,
AMETHYST,	GARNET,	MALACHITE,	TOPAZ,
ANTIQUE PASTE,	GOLD,	OBSIDIAN,	TURQUOISE, etc.
AQUA MARINE (Beryl),	HELIOTROPE,	ONYX,	

The study of Cameos in relief, and intaglios, has received little attention in this new world. With our increased opportunities for intellectual culture and the enjoyment of art, the development of refined tastes and pursuits in this country has been marked by the formation of many private collections.

Impelled by the desire for acquisitions in manuscripts, armor, porcelains, enamels, engravings, etc., we have diligently searched the continent of our ancestors; and in the pursuit of antique additions to our cabinets, have even more earnestly penetrated the realms of Rameses and Thothmes, Phidias and Praxiteles, Dioscorides and Theodorus of Samos. These treasures, culled by various tastes, have each their devotee, zealous collectors of pottery, iridescent glass, porce-

lain, enamels, etc.; gleaners of etchings; enthusiasts in bronze, storing up relics of the altar, vessels and vases, household gods, and even fragments of fragrant censers; collectors of inscriptions, medals, and coins; helping women, amateurs of lace, treasuring remnants of Doges Merletta and chancel webs of Venetian handiwork, each engrossed in their particular branch. I too have found a pleasant path leading to where are gathered stones,—engraved stones, art links in a carved chain reaching beyond that wonderful stone book the temple of Edsou.

My treasures are now placed on view. Many will cast only a passing glance. Pray some of you come with me and see there is reason and pleasure in my pursuit. We will walk upon the crumbled ruins of bygone centuries; our retrospective view shall be where changing elements, rust, and age have spared but traces, of palaces and temples; we will stroll beside a rapid stream until we reach a grove where I have oft turned in and found a rich repast; no shrines,—no obelisks,—no statues,—naught but these precious *little stepping-stones*, by which we will cross the stream, and in the vale of antiquity, with these miniature monuments, study and enjoy the indelible portraiture of ages.

I would acknowledge the services of Mr. Luigi Depoletti, archæologist, of Rome, with whom I studied, three successive winters; and valuable assistance in defining the substances on which the gems are engraved, from my friend Prof. Joseph Leidy, of the University of Pennsylvania.

MAXWELL SOMMERVILLE.

PHILADELPHIA,
January 15, 1877.

SOMMERVILLE COLLECTION.

CABINET OF GEMS.

CASE A.

15. *Pale Sardonyx*, **A Gladiator**.
29. *Carnelian Onyx*, **Young Germanicus**, son of Nero Claudius Drusus, B.C. 15.
43. *Chalcedony Onyx*, **Incognito**. A fine head.
75. *Oriental Sardonyx*, **Pallas**, Minerva.
94. *Pale Sardonyx*, **Hercules**.
110. *Oriental Chalcedony*, **Cicero**. Like some cameos of Mark Antony, he is caricatured with a faun's ear.
120. *Pale Sardonyx*, **Scenic Mask**, antique fragment of the first century.
122. *Sardonyx*, **Incognito**.
191. *Sardonyx*, **Septimus Severus**, XXIII^d Emperor of Rome.

A.D. 146-211. Though proverbially severe, as his name indicates, he was one of the greatest of the Roman Emperors, and held important military commands under the Emperors Marcus Aurelius and Commodus, and at the death of Pertinax, A.D. 193, became Emperor. He is noted for his siege of Byzantium, and for the terrible severity with which he punished that city for its prolonged resistance. He made brilliant conquests in the East, Seleucia, Babylonia, Armenia, Palestine, and Egypt. He also attacked the Caledonians in Britain, and built the famous Roman wall across the northern part of the island. He died at York, poisoned by his two sons, Caracalla and Geta.

261. *Jasper Onyx*, **Young Augustus**, 1st Emperor of Rome.

416. *Coral*, **Bearded Scenic Mask**.

418. *Coral*, **Mæcenas**, friend of Augustus.

419. *Agate Onyx*, **Double Cameo**. Obverse, **Domitia**, wife of Domitian, XIth Emperor of Rome, and daughter of Corbulo, a general of Nero. A vain woman, fond of dress. Reverse, **Psyche**, wife of Amor.

500. *Oriental Chalcedony*, **Galba**, VIth Emperor of Rome.

Servius Sulpicius Galba, born B.C. 3, and early attracted the notice of Augustus and Tiberius, both of whom predicted his ultimate rise to the throne. He inherited large wealth, and being possessed of superior talents rose rapidly to distinction. He held numerous important offices under Caligula and Nero, and on the downfall of the latter, A.D. 68, was, at the age of seventy-one, proclaimed Emperor by his own troops and by the Prætorian guard, but undertaking to reform the abuses of the latter, was deposed and slain by them after a reign of only seven months.

513. *Purple Calcite*, **Medusa**.

574. *Sard*, **Meleager**, son of Neoptolemus.

580. *Maculated Agate*, **Philip the Arabian**, XXXVIth Emperor of Rome, and his wife, **Otacilia**.

Marcus Julius Philippus was proclaimed Emperor by the soldiers A.D. 244, and was killed before Verona A.D. 249. According to Eusebius, and other ecclesiastical writers, he was a Christian, though not openly, the empire being still pagan. His reign is chiefly known by the celebration, A.D. 248, of the thousandth anniversary of the founding of Rome. The Emperor on this occasion gave a series of grand *fêtes*, composed of chariot races in the Circus Maximus and combats of gladiators and wild beasts in the Colosseum. The animals used for this purpose were of many and rare species, brought to Rome from all quarters of the world expressly for the purpose,—lions, tigers, elephants, hyenas, hippopotamuses, panthers, etc., in great numbers.

Otacia Severa, wife of Philip the Arabian, it is said, secretly professed the Christian religion with her husband, although they ruled a Pagan people. A good woman.

581. *Chalcedony Onyx*, **Caracalla**, XXIVth Emperor of Rome.

A.D. 211–217. So called from the long Gaulish tunic which he wore, was a monster of cruelty. He joined his brother Geta

in poisoning their father, the Emperor Severus, and afterwards killed Geta, stabbing him in the very presence of his mother, to whom the latter had fled for protection. Caracalla also erased the name of Geta from the triumphal column on which it had been inscribed beside his own name and that of their father. This column with traces of the erasure may still be seen at Rome. The Baths of Caracalla were built during his reign.

604. *Bronze Coin*, **Posthumus**, XLVIIth Emperor of Rome. Having no cameo of Posthumus, this coin issued by him is substituted.

M. Cassianus Latinus Posthumus, proclaimed Emperor by the army in Gaul, A.D. 258 and murdered during a mutiny by the soldiers, A.D. 267.

605. *Red Jasper*, **Diadumenianus**, XXVIIth Emperor of Rome.

Marcus Opilius Antoninus Diadumenianus was son of the Emperor Macrinus. The latter on beginning to reign, A.D. 217, conferred the title of Cæsar on his son, and associated him with himself in the government. On this account Diadumenianus is sometimes reckoned among the Emperors, and in some of the medals issued by him he is styled Augustus. Father and son, however, after less than a year, were overthrown and put to death by Heliogabalus, A.D. 218.

624. *Pale Onyx*, **Jove Serapides**.

664. *Chalcedony Onyx*, **Germanicus**, nephew of Tiberius.

674. *Sardonyx*, **Volusianus**, XLIIId Emperor of Rome.

Son of the Emperor Trebonianus Gallus. The latter on beginning his reign, A.D. 251, conferred on his son the title of Cæsar, and in A.D. 252, the title of Augustus. Hence Volusianus is reckoned among the Roman Emperors. Trebonianus and Volusianus were overthrown and put to death, A.D. 254. As rulers they were weak and wicked, and their brief joint reign is associated with little but what is cowardly and discreditable. They repeatedly purchased an ignominious peace from the Gothic invaders of the empire. Their reign is signalized also by the breaking out, A.D. 252, of a dreadful pestilence, which ravaged every part of the empire for fifteen years.

684. *White Chalcedony*, **Medusa**. (Cinque cento.)

705. *Chalcedony Onyx*, **Young Hercules**. Fine cameo.

711. *Pale Sardonyx*, **A Devotee**. A very fine cameo. Note open mouth and teeth.

727. *Chalcedony Onyx*, **The Cymbal Player**. Fragment.
 729. *Chalcedony Onyx*, **Incognito**.
 730. *Onyx*, **Marciana**, sister of Trajan.
 779. *Turquoise*, **Cupid Disarmed by Venus**.
 780. *Turquoise*, **Venus and Cupid**.
 796. *Chalcedony Onyx*, **Satyr**, with the head of a Goat.
 806. *Sardonyx*, **The Power of Love**. He drives not only the lascivious but the strong.



Cupid in a chariot drawn by a goat and lion.

816. *Chalcedony Onyx*, **Scenic Mask**.
 833. *Agate Onyx*, **Phœbus**, in a Biga.

CASE B.

9. *Sardonyx*, **Trebonianus Gallus**, XL1st Emperor of Rome. Beautiful stone.
 Reigned A.D. 251-254, purchased a disgraceful peace from the invading Goths, and was, with his son Volusianus, put to death by his own soldiers.
 11. *Rich Red Jasper*, **Aristides**. A Greek philosopher.
 17. *Oriental Sardonyx*, **Hercules**.
 68. *Oriental Pale Sard*, **Stheno**, sister of Medusa.
 119. *Chalcedony Onyx*, **Julia**.
 149. *Pale Agate Onyx*, **Incognito**.
 151. *Sardonyx*, **Thyiad**, one of Dionysus' suite, with the mask of Medusa.

164. *Chalcedony Onyx*, **Incognito**.

194. *Oriental Sardonyx*, **Faustina**, wife of Marcus Aurelius.

Daughter of Antoninus Pius and Faustina, senior, and, like her mother, beautiful and wanton. Her profligacy was so open and infamous that the continued affection of her husband is one of the marvels of history.

199. *Oriental Onyx*, **Numa Pompilius**.

202. *Sardonyx*, **Germanicus**, nephew of Tiberius, and his wife, **Agrippina**.

Agrippina, daughter of Marcus Agrippus, and wife of Germanicus, was distinguished for her virtues and heroism, and shared all the dangers of her husband's campaigns.

247. *Oriental Pale Sardonyx*, **Pupienus**, XXXIIIrd Emperor of Rome.

A.D. 238, proclaimed by the combined legions to reign with Balbinus. Pupienus was a valorous soldier, and went to war, while Balbinus remained in Rome to protect the seat of the empire. Assassinated by the Prætorian guards.

258. *Onyx*, **Jove Serapides**. An antique Cameo. A splendid work.

273. *Oriental Chalcedony Onyx*, **Apollo**. Very fine.

376. *Chalcedony Onyx*, **A Lion**. (Cinque cento.)

379. *Pale Maculated Sardonyx*, **Incognito**.

391. *Red Calcite*, **A Faun**.

420. *Chalcedony Onyx*, **Cupid**, in a Biga, drawn by a Lion. Fragment. (Cinque cento.)

432. *Alabaster*, **Female Head**, with turreted crown, signifying a city.

441. *Yellow Jasper Onyx*, **Cleopatra, with the Asp**.

488. *Chalcedony*, **Medusa**. (Cinque cento.) Rude work.

532. *Jasper Onyx, with Marcasite*, **Vespasian**, IXth Emperor of Rome. The Romans, Greeks, and Persians used stones containing Marcasite for engraved gems.

598. *Oriental Sardonyx*, **Plotina**, wife of Trajan, XIIIth Emperor of Rome. An exemplary woman and Empress. Fine antique.
629. *Red Jasper*, **Protogenis**, a comedian of the second century. Engraved in his time. A plaster impression of antique Intaglio worn by the collector.
649. *Red Jasper*, **Pergamos**, in a mantle called the Chlamys.
653. *Chalcedony*, **Part of an Antique Betrothal Amulet, or Cylinder**. Mani in fede, or Hand-in-hand.
690. *Chalcedony Onyx*, **Mark Antony**, one of the Triumvirate with Augustus and Lepidus.
- Mark Antony was associated with Julius Cæsar in the overthrow of the Republic, and afterwards with Cleopatra, and was finally himself overthrown by Augustus.
777. *Turquoise*, **Apollo in his Chariot**.
781. *Turquoise*, **Venus and the Wounded Adonis**.
782. *Turquoise*, **Psyche and Juno's Peacock**.
803. *Chalcedony*, **Euryale**, sister of Medusa.
865. *Chalcedony Onyx*, **Donna**. (Cinque cento.)
878. *Maculated Agate*, **Caius Gracchus**. Rare stone.
880. *Siberian Labradorite*, **Full Moon**.
885. *Red Fel par*, **A Jewish King**, cut in imitation of the antique, by M. Sommerville.

CASE C.

32. *Sardonyx*, **Galba**, VIth Emperor of Rome.
60. *Pale Sardonyx*, **Apollo**. Notice flesh tint.
63. *Maculated Chalcedony Onyx*, **Hercules**. Observe the beautiful colored spots.

140. *Egyptian Jasper*, **Iole**, daughter of Eurytus of Oechalia, and beloved by Hercules.
141. *Sardonyx*, **Mars and Minerva**. Fragment.
148. *Sardonyx*, **Olivia**.
192. *Sardonyx*, **Matidia**, niece of Trajan, and daughter of his sister Marciana. Antique.
204. *Jasper*, **Roman Mask**.
211. *Chalcedony Onyx*, **Emilianus**, XLIIId Emperor of Rome.

A general of a legion, who on the death of Trebonianus Gallus and Volusianus was proclaimed emperor. He was of dissolute character, and the dissatisfied army had him assassinated.

212. *Onyx*, **Ptolemæus**.
215. *Agate Onyx*, **Augustus**, Ist Emperor of Rome.

B.C. 63, A.D. 14. After the assassination of his uncle, Julius Cæsar, he united with Antony and Lepidus to overthrow the conspirators and to form a second triumvirate over the whole Roman world. Augustus managed to rid himself successively of Antony and Lepidus, and thenceforth reigned supreme. His reign was long and prosperous, and was distinguished by its patronage of art and letters.

227. *Sardonyx*, **Geta**, brother of Caracalla, XXIVth Emperor of Rome.
275. *Pale Agate Onyx*, **Lysimachus**, a General under Alexander of Macedonia, afterwards King of Thrace.
373. *Sardonyx*, **Augustus**, Ist Emperor of Rome, and **Livia**, his wife.

Livia, wife of Augustus and empress, a very able and ambitious woman, beautiful, and beloved by Augustus. Before being married to him she was the wife of Tiberius Claudius Nero, by whom she had a son, Tiberius. Augustus compelled the first husband to divorce Livia, and then married her. No son was born to her of Augustus; but Tiberius, her son by the first marriage, became emperor.

389. *Agate Onyx*, **Ajax**. The Greek Ajax, one of the League who made war on the Trojans. Remarkably beautiful stone.

390. *Maculated Agate Onyx*, **Pallas**. Beautiful stone. Notice color.
440. *Carnelian Onyx*, **Incognito**.
507. *Malachite*, **Diana**, in a Biga.
568. *Agate Onyx*, **Lucius Junius Brutus** and **Marcus Brutus**. Lucius Junius has a beard. Marcus is without a beard.
627. *Turquoise*, **Aquila Severus**.
 She was the second wife of Heliogabalus, and a Vestal virgin. She objected to marry him because forbidden as a Vestal virgin; but Heliogabalus said, "I am priest of the sun, and you are priestess of Vesta; we can marry, and must," and they did. He lived with her awhile, then repudiated her, took Annia Faustina, his third wife, and finally took Aquila Severus again for his fourth wife.
628. *Sardonyx*, **Claudius Albinus**, XXII^d Emperor of Rome, born at Adrumetum, in Africa.
 Had a valorous army, which Septimus Severus feared, thinking he would prove a competitor for the empire. He resolved to make a friend of him, and flattered him by creating him Cæsar, and adopting him to the empire, at the same time creating a war in order to keep him at a distance. But when Septimus Severus felt himself firm in the empire, and had been recognized by the Senate and people of Rome, with a pretext of displeasure he caused Claudius Albinus to be destroyed in the war.
631. *Sardonyx*, **A Gladiator**.
640. *Chalcedony Onyx*, **Lysimachus**, without the horn of Jupiter Ammon.
648. *Chalcedony Onyx*, **Alexander**, of Macedonia. Cut by Santarelli.
656. *Lapis Lazuli*, **Otho**, VIIth Emperor of Rome, grandson of Otho Salvius, an Etrurian.
678. *Rock Crystal*, **Antique Head**. Style Egyptian. The only one I have ever found.
700. *Jasper Onyx*, **Female Head**. (Cinque cento.)

776. *Turquoise*, **The Death of Cleopatra**. It will be noticed this turquoise has lost its original bright blue color by



age, yet on the head and face of Cleopatra the color is still pure and beautiful.

792. *Turquoise*, **Medusa**.
 824. *Sardonyx*, **The Pallas of Troy**. Minerva.
 860. *Smoky Chalcedony*, **Intaglio**. Group of six children.
 862. *Chalcedony Onyx*, **Trajan Decius**, XXXVIIIth Emperor of Rome, and his wife.
 890. *Carnelian*, **Intaglio**.
 891. *Carnelian*, **Intaglio**.
 892. *Oriental Heliotrope*, **Intaglio**.
 893. *Carnelian*, **Intaglio**.

CASE D.

18. *Agate Onyx*, **Agrippina**, daughter of Germanicus and Julia Agrippina.

She was daughter, sister, wife, and mother of an Emperor. Her vices and her ambition rendered her famous. She married Passienus Crispus, twice Consul, whom she poisoned. She entered the capital on a car similar to a priest's offering car, and shared the Imperial powers and honors with Claudius.

48. *Sard*, **Silenus**, son of Hermes, and constant companion of Dionysus (Bacchus).
 64. *Agate Onyx*, **Caligula**, IIIId Emperor of Rome.
 73. *Sardonyx*, **Ælius Cæsar**, adopted by the Emperor Hadrian, who allowed him to take the title of Cæsar.

89. *Sardonyx*, **A Philosopher.**
115. *Sardonyx*, **A Roman African of Carthage.** The part of his costume visible is the Abolla, worn by the soldiers.
129. *Sardonyx*, **Augustus**, 1st Emperor of Rome.
143. *Oriental Sardonyx*, **Claudius**, IVth Emperor of Rome. This cameo was cut in the first century, in the epoch of Claudius. I believe this to have been cut by fragments of corundum.
154. *Burnt Chalcedony*, **A Nubian Woman.**
160. *Chalcedony Onyx*, **Incognito.**
174. *Onyx*, **Apollo.**
175. *Sardonyx*, **One of the Daughters of Gaea**, the personification of the Earth.
185. *Green Iceland Jasper*, **Rude Carving**, of the ninth century.
186. *Agate*, **Rude Carving**, of the ninth century.
196. *Agate Onyx*, **Gallienus**, XLVth Emperor of Rome.
A.D. 260-268, the son of Valerianus. Sr. When the news came that his father was prisoner in Persia, Gallienus might have gone with a legion and have tried to release his father, but for his own ambition he had himself proclaimed emperor.
207. *Onyx*, **Psyche**, with the butterfly wing.
230. *Pale Sardonyx*, **Minerva.**
256. *Chalcedony Onyx*, **Incognito.**
282. *Agate Onyx*, **Incognito.**
397. *Chalcedony Onyx*, **Diana**, in a chariot.
516. *Heliotrope*, **A Madonna, Child, and Two Saints.** A rude Christian carving.
525. *Paste attached to Sardonyx*, **Bacchanalian.**
576. *Agate Onyx*, **Antinous** adorned as Bacchus. Hadrian so decorated him when he died in Egypt.

608. *Sardonyx*, **Hercules**, with the lion's skin.
611. *Turquoise*, **Juno**, Queen of Heaven. As such she was worshipped at her temple on the Aventine, at Rome.
644. *Agate Onyx*, **Head of Christ**. (Cinque cento.)
646. *Sardonyx*, **Ajax**, son of Telamon, second only to Achilles in bravery. In a contest for the armor of Achilles, Ulysses conquered him, and this caused his death. Beautiful cameo.
665. *Onyx*, **Nero**, Vth Emperor of Rome.
695. *Yellow Chalcedony*, **Antique Roman Scenic Mask**.
701. *Agate Onyx*, **Incognito**, a curious stone.
707. *Agate Onyx*, **Lena**, Bacchante, with a goat's head on her shoulder.
750. *Onyx*, **Minerva**, a caprice. Helmet, head, and breast ornamented with masks. Very fine.
771. *Onyx*, **Diana**, the Goddess of Light.
798. *Chalcedony Onyx*, **About to Pour a Libation**. (Cinque cento.)
801. *Chalcedony Onyx*, **Venus**, in a Biga, drawn by a lion and leopard. (Cinque cento.)
817. *Carnelian*, **Hercules**.

CASE E.

5. *Onyx*, **Hand Pinching an Ear**, "Don't forget me."
55. *Onyx*, **Incognito**.
59. *Agate Onyx*, **A Bacchante**.
91. *Pale Sardonyx*, **Cicero**, the Roman orator. B.C 106.
96. *Chalcedony Onyx*, **Donna**, of fifteenth century.
127. *Sard*, **An Egyptian Divinity**, Intaglio, found at Esna, in Egypt.

187. *Onyx*, **A Greek Philosopher** (Fragment). Through Depoletti, from a Tuscan collection.
221. *Burnt Chalcedony*, **An Ethiopian Woman**.
232. *Chalcedony Onyx*, **A Bassarid**.
270. *Obsidian*, **Scenic Mask**. Ethiopian features. From a necklace.
370. *Sardonyx*, **Æsculapius**, "the blameless physician," son of Apollo and Coronis; also, the God of the Medical Art.
387. *Chalcedony Onyx*, double cameo. Obverse, **An Empress**. In relief. Reverse, **Virgin and Child**. Intaglio.



Reverse of 387.

395. *Agate Onyx*, **Head of Jove**.
407. *Onyx*, **An African Woman**.
425. *Green Iceland Jasper*, double cameo. Obverse, **A Rude Head**. In relief. Reverse, **Venus**. Intaglio.



Obverse.



Reverse.

458. *Sardonyx*, **Bust of a Fawn**, with tiger skin. Beautiful stone.

479. *Carnelian*, **Intaglio**, Antique, bought of Mirza Petros Khan, Persian commissioner to the Vienna Exhibition.
505. *Onyx*, **Three Heads**. A Mitre and Two Turbans.
583. *Chalcedony Onyx*, **Hadrian**, XIVth Emperor of Rome. The first Roman Emperor who wore a beard; he let it grow to hide the marks from small-pox.
585. *Chalcedony Onyx*, **Antoninus Pius**, XVth Emperor of Rome, in Pontifical habit. Cut in the second century.
588. *Obsidian*, **Scenic Mask**, an amulet, from a necklace.
601. *Onyx*, **Geta**, XXVth Emperor of Rome, brother of Caracalla, by whom he was assassinated A.D. 212.
607. *Sardonyx*, **Plato**, the comic Athenian poet, B.C. 428-389.
620. *Chalcedony*, a figure representing **A Conquered City**; also people in bondage.
634. *Sapphire*, **Vespasianus**, IXth Emperor of Rome, A.D. 70-79. A rare stone.

Born A.D. 9; reigned with great distinction A.D. 70-79; was one of the noblest of the Roman Emperors. Unlike most of them, he lived plainly, as a private citizen, rather than as one possessed of supreme power. He was never ashamed of the meanness of his origin, and laughed at those who tried to make out for him an illustrious pedigree. Receiving from a Parthian monarch a letter, beginning "Arsaces, King of Kings," he replied, "Flavius Vespasianus to Arsaces, King of Kings." The purity of his private life is said to have done more to reform the morals of Rome than all the laws which had ever been enacted. He is particularly noted for the siege of Jerusalem, begun by himself, and completed by his son, Titus.

650. *Amazon*, **Maximinus Pius**, XXXth Emperor of Rome.
654. *Sardonyx*, **Sappho**, the Greek poetess; one of the two great leaders of the Æolian school.
655. *Sapphire*, **A Scorpion**. Intaglio. An amulet, protecting the wearer from the sting of the living Arachnid.

716. *Agate Onyx*, **Iole**, daughter of Eurytus, married to Hyllus, son of Hercules.
743. *Agate Onyx*, **Socrates**, the Athenian philosopher. B.C. 469.
773. *Agate Onyx*, **Attalus**, King of Pergamus. B.C. 241–197. A patron of literature and the arts.
804. *Agate Onyx*, **Incognito**.
821. *Onyx*, **Nerva**, XIIth Emperor of Rome, A.D. 96–98. Fine cameo.
- He was sixty-three years old at the time of his becoming Emperor, and lacked the energy needed for the times. He was a good man and a patriot, and without regard to his own kin, took measures to secure the succession to Trajan, then at the head of the army in Germany.
848. *Amethyst*, **Grotesque Japanese Amulet**.
887. *Heliotrope*, **Intaglio**.
888. *Carnelian*, **Intaglio**.

CASE F.

33. *Chalcedony*, **A Greek Poetess**.
35. *Chalcedony Onyx*, **Heliogabalus**, XXVIIIth Emperor of Rome, in sacerdotal costume.
49. *Agate*, **Priam**, King of Troy.
107. *Chalcedony Onyx*, **Incognito**.
117. *Onyx*, **One of the Medici Family**, sixteenth century.
125. *Agate Onyx*, **Cicero**, the Roman orator.
138. *Sardonyx*, **Hercules**, with the lion's skin. The setting and the diamond sparks are mediæval and rude.
169. *Agate Onyx*, **Socrates**. Cut in the third century. The red stratum of this stone seems to have been ground down very thin with corundum, so that the design could be more easily cut.

189. *Pale Onyx*, **Thyiad**, a Bacchante.
201. *Carnelian*, **Geta**, brother of Caracalla, XXVth Emperor of Rome.
213. *Chalcedony Onyx*, **Sappho**, the Greek poetess, a native of Mitylene.
219. *Agate Onyx*, **Socrates**, Greek philosopher.
225. *Sardonyx*, **Incognito**.
231. *Chalcedony Onyx*, **Sulla**, the Dictator, B.C. 138.
240. *Sardonyx*, **Incognito**.
252. *Agate Onyx*, **Clodone**, a Bacchante.
253. *Chalcedony Onyx*, **Pyrrhus**, King of Epirus.
269. *Sardonyx*, **Livia**, wife of Augustus.
274. *Sardonyx*, **Aristides**, a Greek philosopher.
277. *Agate*, **Incognito**.
411. *Malachite*, **Flora**.
434. *Chalcedony Onyx*, **Donna**, of the Medici family. (Cinque cento.)
453. *Chalcedony*, **An Assyrian King**.
523. *Jasper*, **Figure of a Shepherd**.
540. *Egyptian Jasper*, **Chimera**, with two heads.
587. *Amethyst*, **A Scenic Mask**, antique, of the earliest Roman period.
614. *Sardonyx*, **Æsop**, the Fabulist.
667. *Pale Onyx*, **Caracalla**, in youth.
694. *Agate Onyx*, **Faustina**, Senior.

Faustina, Senior, wife of Antoninus Pius, and sister of Ælius cæsar. A beautiful but profligate woman. Notwithstanding the irregularities of her life, her husband loaded her with honors, and after her death established, in commemoration of her, a hospital for the education of deserving young women.

698. *Lapis Lazuli*, **A Scenic Mask**.
703. *Sardonyx*, **Otho**, VIIth Emperor of Rome.
710. *Pale Amethyst*, **Young Augustus**.
751. *Sardonyx*, **Incognito**.
813. *Agate Onyx*, **Mæcenas**, the friend of Augustus and the arts. He had a palace where now stands Santa Maria Maggiore.
847. *Jade*, **Grotesque Japanese Amulet**.

CASE G.

6. *Agate Onyx*, **Incognito**.
36. *Chalcedony Onyx*, **Clasped Hands**. Such cameos served for wedding rings.
47. *Pale Sard*, **Incognito**.
52. *Chalcedony Onyx*, **An Amazon**, with Phrygian beretto.
57. *Sard*, **Zeno**, founder of the Stoic philosophy.
106. *Onyx*, **Marcus Aurelius**, XVIth Emperor of Rome,
Was, with Lucius Verus, appointed the successor of Antoninus Pius. He was a Stoic and philosopher. He made war in Germany and the East, and sent out his associate, Lucius Verus, to Armenia, where Lucius Verus died of apoplexy. From this time Marcus Aurelius remained sole emperor—about eight years.
108. *Agate Onyx*, **A Vestal Novice**.
118. *Pale Sardonyx*, **Julia Paula**, wife of Heliogabalus.
176. *Chalcedony Onyx*, **Tranquillina**, wife of Gordianus Pius.
210. *Onyx*, **Antinous**, favorite of Hadrian.
214. *Chalcedony Onyx*, *stained*, **Paris**.
223. *Sardonyx*, **Lucilla**, daughter of Marcus Aurelius, and wife of Lucius Verus. A good empress. After Lucius Verus died, she married a Senator.

244. *Aquamarine, or Beryl*, **Quintus Herennius**, XXXIXth Emperor of Rome.

Son of Trajan Decius. Created Cæsar by his father. We find coins and cameos of his reign.

245. *Agate Onyx*, **Iole**, beloved of Hercules.

251. *Agate*, **Incognito**.

265. *Sardonyx*, **Hercules**, with the Thespian lion's skin.

396. *Agate Onyx*, **Philammon**, a Greek mythical poet.

445. *Maculated Jasper*, **A Fury**.

450. *Jasper*, **Frederick the Great**.

506. *Pale Onyx*, **An Unfinished Female Head**.

571. **Two Heads**. Incognito.

575. *Sardonyx*. Obverse, **A Female Head**. Reverse, **Head of a Pope**.

591. *Chalcedony Onyx*, **Lysimachus**, General of Alexander, and King of Thrace.

592. *Pale Onyx*, **Quintus Hostilianus**, XLth Emperor of Rome.

The son of Trajan Decius, created Cæsar, and reigned with his father. We find coins and cameos of his reign.

610. *Jasper*, **Homer**.

635. *Sardonyx*, **Pius VII**.

660. *Chalcedony Onyx*, **Virgil**, the Latin poet.

663. **Jupiter**, surnamed Maximus. From the collection of Vannutelli, a celebrated Roman advocate, who had a fine cabinet.

668. *Obsidian*, **A Scenic Mask**, of the 2d century. Very fine.

682. *Sardonyx*, **Chimera**, with four heads.

702. *Heliotrope*, **Head of Christ**, crowned with thorns. The natural spots in this Jasper Sanguinaria are utilized to represent the blood from the thorns.

746. *Agate*, **A Bacchanal.**

760. *Jacinth*, **Ptolemy**, King of Egypt. A rare stone.

Ptolemy XII, King of Egypt. By the will of the father, Pt. Anletes, who died B.C. 51, Ptolemy and his sister, the brilliant and fascinating Cleopatra, were married and made joint occupants of the throne. The brother died B.C. 47, and Cleopatra was left, alone to practice her charms, first on Cæsar, and then on Antony.

794. *Sardonyx*, **Jupiter.** Laureated.

812. *Chalcedony Onyx*, **Cicero.**

846. *Pale Onyx*, **Mæcenæ.**

CASE H.

1. *Sardonyx*, **Pallas.**

8. *Onyx*, **Isis**, the Egyptian Divinity. Signed (Teresa Talani F.)

65. *Chalcedony Onyx*, **Venus.**

90. *Agate*, **Incognito.**

133. *Onyx*, **Julius Cæsar.**

145. *Sard*, **A Greek Philosopher.**

180. *Onyx*, **Leander.** Cut by Santarelli.

188. *Calc Tufa*, **Cupid.** Antique fragment, dug up in the Campagna. From Depoletti's collection, Rome.

193. *Chalcedony Onyx*, **Alexander Severus**, XXIXth Emperor of Rome.

A.D. 222-235. Proclaimed Emperor through the influence of Julia Maesa. He built the Circus Agonale, which was where now is the Piazza Navona; here the marine and naval forces held their exercises in boats adapted to the depth of water. There were places for the spectators, as in the Colosseum. Severus noticed, in the combats of the gladiators in the Colosseum, that one of the soldiers, a Goth, by name Maximinius, was more robust than the others and conquered in the contests. He advanced him and made him a general; and when Maximinius found his power so great, he rewarded Alexander Severus by assassinating him and his mother, Julia Mamaea.

206. *Sardonyx*, **Incognito**.

238. *Egyptian Jasper*, **Incognito**.

234. *Red Alabaster*, **A Bassarid**, one of the companions of Dionysus.

268. *Onyx*, **Heliogabalus**, XXVIIIth Emperor of Rome.

A.D. 218-222. He was proclaimed Emperor by the influence of Julia Maesa and the old Caracalla party. He was born in the Orient. When a child he was dedicated as Grand High Priest of the Sun, and when proclaimed Emperor, he brought to Rome the Deity Eliogabalo and commenced the functions and worship.

278. *Onyx*, **Julia**, daughter of Augustus.

(Not by Livia), wife of Marcus Agrippa, grand admiral. She was too profligate, so Augustus put her on the island Pannataria to keep her from the courtiers.

281. *Agate*, **Incognito**.

400. *Red Agate*, **A Mask**.

410. **Incognito**.

429. *Coral*, **A Christian Amulet**.

470. *Chalcedony Onyx*, **Plautius Hypsæus Decianus**, Consul and colleague of Æmilius Mamercinus. B.C. 475.

489. *Chalcedony Onyx*, **Medusa**. (Cinque cento.)

503. *Agate*, **Two Children**.

534. *Agate Onyx*, **Hercules**.

600. *Chalcedony Onyx*, **Trajan**, XIIIth Emperor of Rome.

A.D. 98-117. One of the greatest and best of the Roman Emperors. He was a man of majestic appearance. He conquered the Dacians and Parthians, and descended the Tigris to the Persian Gulf. The Column of Trajan at Rome contains sculptures representing his Dacian exploits. At the triumph accorded to him he exhibited games for one hundred and twenty-three days. In these games eleven thousand animals and ten thousand gladiators slaughtered each other for the amusement of the Roman populace. Trajan built several of the great Roman roads, also the Forum Trajanum in Rome, in which stood the Column of Trajan. Several distinguished writers lived in his reign, Tacitus, Pliny the Younger, Plutarch, Suetonius, and Epictetus.

606. *Topaz*, **Valerianus**, Junior, XLVIth Emperor of Rome.

Son of Gallienus. The party that had recognized his power were discontented and had him assassinated. We find coins and cameos with his head.

615. *Oriental Jasper*, **Gordianus Africanus**, Senior, XXXIst Emperor of Rome.

Gordianus Africanus (the father), XXXIst Emperor of Rome, was of noble and wealthy family, was general of a legion in Africa, and on the death of Maximinius Pius, was proclaimed Emperor and recognized by the Roman Senate.

616. *Sardonyx*, **Archytas**, of Tarentum, philosopher and mathematician. B.C. 400.

619. *Chalcedony Onyx*, **Apollo**.

639. *Chalcedony Onyx*, **Socrates**.

676. *Chalcedony*, **Mannikin**. (Cinque cento.)

706. *Chalcedony*, **Aristides**.

734. *Yellow Chalcedony*, **A Scenic Mask**. Roman.

772. *Sardonyx*, **Augustus and Livia**. The Emperor caricatured as a faun. Notice the ear and hair.

774. *Chalcedony*, **A Satyr**. Fragment.

809. *Agate*, **Incognito**. A fine stone.

827. *Amethyst*, **Medusa**.

856. *Face of Chalcedony*, **Tiberius**, II^d Emperor of Rome.
A valuable fragment of an antique cameo, cut in his epoch. Finished in plaster and gilded by the collector.

A.D. 14-37, was adopted by Augustus and succeeded him; was noted for his cruelty and licentiousness; his long reign is one of the darkest in Roman annals. Much of his time was spent in lascivious debauch in the Island of Capræ, while the affairs of the empire were left in the hands of the Senate at Rome.

CASE I.

158. *Antique Paste*, **Caracalla**, XXIVth Emperor of Rome.
 386. *Antique Paste*, **Head of the Dead Christ**. (Cinque cento.)
 589. *Antique Paste*, **A Fibula**, containing an intaglio of

**Romulus and Remus, and the She Wolf.**

590. *Antique Paste*, **A Boar attacked by a Lioness**. An Intaglio. Two transverse sunken lines may be observed in this intaglio; this is where the paste has worn away with centuries of time, because the colors in that part rendered it more perishable.
 647. *Antique Paste*, **A Faun**.
 669. *Antique Paste*, **A Crucifixion**. Mediæval, about the seventh century.
 670. *Antique Paste*, **A Scenic Mask**.
 683. *Antique Paste*, **An Intaglio**.
 687. *Antique Paste*, **A Mask**. Lion's Head.
 688. *Antique Paste*, **A Scenic Mask**.
 717. *Antique Paste*, **Silenus and Bacchus**. Color, pale ruby.
 721. *Antique Paste*, an Intaglio, **A Bull**.
 747. *Antique Paste*, **Livia**, wife of Augustus. Remarkable colors.
 752. *Antique Paste*, **A Philosopher**.
 753. *Antique Paste*, **A Greek Antique**. Full face. Yellow ground.

754. *Antique Paste*, **Two Masks**, obverse and reverse.
755. *Antique Paste*, **A Scenic Mask**.
756. *Antique Paste*, **A Scenic Mask**.
757. *Antique Paste*, **A Faun**, caressing a goat.
758. *Antique Paste*, **Iole**.
759. *Antique Paste*, **A Bacchante**. Pale green on red.
762. *Antique Paste*, **A Dolphin**. A Christian emblem, belonging to fishermen. They believed that it protected them by going to their rescue when attacked by sharks or the dog-fish.
763. *Antique Paste*, **Cupid and Psyche**. Two figures. Opalescent.
764. *Antique Paste*, **Infant Bacchus**, on a goat.
765. *Antique Paste*, **A Goat**.
766. *Antique Paste*, **Cupid**, on a goat.
767. *Antique Paste*, **An Intaglio**. Fine color.
770. *Antique Paste*, **A Dolphin**.
818. *Antique Paste*, **A Sphinx**, representing the Emperor Augustus.
819. *Antique Paste*, **A Warrior on Horse**. Antique fragment. Color, jacinth.
820. *Antique Paste*, **A Fragment**. Fine color.
876. *Antique Paste*, **A Double Mask**. Color, sapphire.
894. *Antique Paste*, **Medusa**. A fragment in antique paste; very indistinct from age; found at Cumæ imbedded in lava. Finished in plaster and tinted by the collector. If held to the light the beautiful sapphire color can be seen where I have removed the lava. Also notice the rich blue color of the small piece partially cleared of lava, which I have broken from 894 and suspended by a wire.

Three Gorgons are mentioned, Stheno, Euryale, and Medusa, daughters of Phorceydes and Ceto. They were frightful beings; instead of hair their heads were covered with hissing serpents,

and they had wings, brazen claws, and enormous teeth. Medusa, who alone of her sisters was mortal, was at first a beautiful maiden, but her hair was changed into serpents by Athena, she having become the mother of Pegasus. Her head now became so fearful that every one who looked at it was changed into stone. This head of Medusa was often placed in the centre of shields and breastplates.

954. *Antique Paste*, **An Intaglio**.

CASE J.

7. *Siberian Jasper*, **Hercules**.
 21. *Burnt Chalcedony*, **A Nubian**.
 51. *Carnelian*, **Iole**.
 54. *Heliotrope*, **Head of Christ**.
 58. *Sardonyx*, **Chloris**, wife of Zephyrus, goddess of flowers.
 62. *Pale Sard*, **Aristides**.
 74. *Pale Onyx*, **Pallas**.
 116. *Agate*, **Matidia**, niece of Trajan, and mother of Sabina.
 195. *Onyx*, **A Bacchante**.
 263. *Agate*, **An Ethiopian**.
 264. *Agate*, **An Ethiopian**.
 393. *Tenera*, **A Faun**.
 461. *Alabaster*, **A Cameo**, too worn for recognition. Found in the Tiber. Once the property of Marshal Blücher, as evidenced by the certificate owned by the collector.
 476. *Bronze Coin*, **The Son of Philip the Arabian**. In the absence of a cameo of this Emperor, this coin, issued by him, is substituted.
- Philip, the son of Philip the Arabian, XXXVIIth Emperor of Rome, A.D. 247. Believed to have been a Christian. During his reign occurred the one thousandth anniversary of the foundation of the city of Rome. He gave a series of grand fêtes,—chariot races in the Circus Maximus, combats of gladiators and of wild animals in the Colosseum.
528. *Onyx*, **Dancing Bacchanalians**. Remarkably beautiful cameo; exquisite style.

529. *Coral*, **Jupiter Serapis**.
530. *Agate*, **A Rude Carving**, characteristic of the ninth century.
531. *Agate*, **A Rude Carving**, characteristic of the ninth century.
739. *Turquoise*, **Venus**, offering a sacrifice.
786. *Turquoise*, **Cupid**, in a Biga, drawn by Nereids and Tritons.
787. *Turquoise*, **Cupid**, on a dolphin.
788. *Turquoise*, **Preparing to Pour a Libation on an Altar**.
904. *Carnelian*, **An Intaglio**.
905. *Carnelian*, **An Intaglio**.

CASE K.

41. *Chalcedony Onyx*, **Wisdom**.
81. *Sardonyx*, **Jugurtha**.
150. *Agate*, **Lucius Junius Brutus**.
166. *Chalcedony Onyx*, **Plato**, the Greek philosopher.
249. *Onyx*, **Lucilla**, daughter of Marcus Aurelius and wife of Lucius Verus.
208. *Carnelian Onyx*, **Incognito**.
271. *Agate*, **Minerva**.
272. *Agate*, **Minerva**.
279. *Onyx*, **Cupid**.
380. *Pale Onyx*, **A Faun**.
451. *Carnelian*, **Pallas**.
517. *Agate*, **A Bust of the Empress Maria Theresa**, of Austria, a modern cameo cut during her life.
556. *Chalcedony Onyx*, **Minerva**.

570. *Onyx*, **Didius Julianus**, XXth Emperor of Rome.

At the death of the Emperor Pertinax, A.D. 193, he purchased the empire at public sale, of the Prætorian guards. He did not pay the promised sum, and in two months was assassinated.

623. *Onyx*, **Raffaelle**.

630. *Carnelian*, Group of **Silenus**, a Bacchante, and a can-



didate for admission to the Bacchic mysteries. An intaglio.

630. Plaster impress of the above.

658. *Chalcedony Onyx*, **Personification of the Conquered Province of Dacia**.

661. *Sardonyx*, **Hippolytus**, son of Theseus.

Theseus afterwards married Phædra. Phædra fell in love with her stepson Hippolytus, who rejected her offers, whereupon she accused him to his father of having attempted her dishonor. A similar incident in Genesis, Chapter XXXIX.

704. *Chalcedony Onyx*, **Julia Pia and her Son Geta**.

738. *Turquoise*, **Leda**, and Jupiter as a swan.

761. *Jasper*, **Callimachus**, inventor of the Corinthian Capital.

783. *Turquoise*, **Cupid**, offering a libation to Venus.

903. *Sardonyx*, **Faustina**, Junior.

CASE L.

50. *Pale Onyx*, **Incognito**.

67. *Chalcedony*, **Medusa**. (Cinque cento.)

126. *Chalcedony*, **Head of Ceres**, Goddess of the Earth.

171. *Sardonyx*, **Dionysus** (Bacchus), in his youth.

228. *Agate*, **Incognito**.
 229. *Agate*, **Socrates**.
 233. *Agate*, **Hercules**.
 241. *Onyx*, **Hercules**.
 286. *Onyx*, **Germanicus**, nephew of Tiberius.
 371. *Chalcedony*, **Bear out of Cover**. Rude cameo. School of Jean Goujon.
 402. *Jasper Agate*, **A Scenic Mask**.
 462. *A Curious Old Turquoise*, **Achilles parting with Deidamia and his Son Neoptolemus**. This turquoise has lost its original bright blue color from age, as is the case with all in this collection. The arms and legs are cut entirely in relief. A straw can be passed under in several places.

When the Grecian Kings had decided to wage war against Troy, Agamemnon thought it important that Ulysses and Achilles should take part in the expedition. It was suspected that Achilles was concealed among the daughters of Lycomedes. Palamedes was commissioned to seek out Achilles. Ulysses suggested a stratagem. He took a variety of ornaments for women, and a shield and sword, and repaired, as a peddler, to the palace of the King of Scyros. A rare jewel attracted the attention of all the women except one, who examined closely the sword and shield. Suddenly Palamedes and his companions clashed their arms together, feigning an attack on the palace. All the women ran away; but Achilles, who had been attracted by the sword and shield, threw aside his disguise, seized the arms, and assumed an attitude of defence. Having thus been discovered, Achilles, who longed for glory, soon yielded to their entreaties and joined the princes.

The cameo seems to represent Ulysses dragging away Achilles, who takes leave of his son Neoptolemus (who, ten years later, followed him to Troy) and of his beloved Deidamia, who blesses him. The figures behind Deidamia seem to be her attendants.

492. *Alabaster*, **A Bust**.
 526. *Chalcedony Onyx*, **Hercules**.
 593. *Sardonyx*, **Balbinus**, XXXIVth Emperor of Rome.

A.D. 238. Proclaimed Emperor by the combined legions, and was associated with Pupienus, and remained in Rome to protect the seat of the empire while Pupienus went to war. He was assassinated by the discontented guards.

622. *Onyx*, **Caracalla**, XXIVth Emperor of Rome.
 643. *Lapis Lazuli*, **A Faun**. (Cinque cento.)
 672. *Pale Sardonyx*, **A Faun**.
 740. *Sardonyx*, **Tiberius**, IIId Emperor of Rome.
 784. *Turquoise*, **A Naiad**, preparing to pour a libation to the god Terminus.
 785. *Turquoise*, **Cupid**, and the Car of Juno.
 861. *Sard*, **An Intaglio**. Very rude.
 881. *Chalcedony*, **A Stag Reposing**. Rude cameo. School of Jean Goujon. A similar one is in the Musée de Cluny, Paris.
 889. *Sard*, **An Intaglio**.

CASE M.

39. *Onyx*, **A Priestess**, in sacerdotal robes.
 45. *Onyx*, **A Dog Reposing**.
 66. *Pale Sardonyx*, **Aspasia and Pericles**.
 72. *Chalcedony Onyx*, **Livia and Augustus**.
 93. *Onyx*, **Crispina**, wife of Commodus.
 98. *Black Agate*, **A Mask of a Satyr**.
 112. *Chalcedony*, **Antoninus Pius**, XVth Emperor of Rome.
 200. *Sardonyx*, **Apollo**.
 209. *Agate*, **A Moor**.
 243. *Sard*, **Claudius**, IVth Emperor of Rome.
 248. *Chalcedony Onyx*, **Diomed**, favored by Minerva, and the rival of Achilles.
 254. *Chalcedony*, **Pescennius Niger**, XXIst Emperor of Rome.
 A.D. 193. Proclaimed Emperor by the legions in the East, but in the following year he was defeated and put to death by Septimus Severus.
 255. *Onyx*, **Pallas**.

259. *Onyx*, **Livia**, wife of Augustus.
374. *Onyx*, **A Nubian**.
382. *Sard*, **Incognito**.
399. *Sard*, **Jove**.
431. *Lapis Lazuli*, **Oriental King**, crown surmounting turban.
403. *Sard*, **Langoaste**. A shell-fish of the Mediterranean Sea, resembling a lobster.
442. *Onyx*, **Wild Boars**. The animal which first taught man to plough the earth.
486. *Turquoise*, **Deianira**, daughter of Althæa, and wife of Hercules.
569. *Agate*, **Chimera**. Woman with a mask.
594. *Jasper*, **Caligula**, son of Germanicus, IIIrd Emperor of Rome. A tyrant.
602. *Chalcedony Onyx*, **Julia**, daughter of Titus.
Julia, daughter of Titus, by an Oriental woman, Berenice, with whom Titus lived when making war in Judea. This Berenice is the woman mentioned several times in Acts, chapters 25 and 26.
618. *Chalcedony Onyx*, **Lysimachus**.
636. *Onyx*, **A Flute-Player**.
641. *Pale Sardonyx*, **A Cock**. Symbol of vigilance, as it announces the coming day.
662. *Onyx*, **Pallas**.
666. *Chalcedony Onyx*, **Geta**.
679. *Onyx*, **Lysimachus**.
680. *Chalcedony Onyx*, **Medusa**.
686. *Agate*, **Medusa**, set in a bronze brooch of the second century, A.D.
693. *Sard*, **Incognito**.
699. *Onyx*, **Seneca**, the Roman philosopher.
708. *Onyx*, **The Ark of Noah**. Setting of Emeralds and Pearls, of the sixteenth century.

726. *Jasper*, **Domitia**, wife of Domitian.
 745. *Turquoise*, **Plautilla**, wife of Caracalla.
 749. *Chalcedony*,



A True Portrait of the Holy Sudarium.

789. *Turquoise*, **Cupid**.
 795. *Sardonyx*, **An Eagle**.
 823. *Sardonyx*, **Mercury**, curious red spots.
 864. *Chalcedony*, **Justice**. An Intaglio.

CASE N.

25. *Sardonyx*, **Thyone**, mother of Dionysus (Bacchus).
 31. *Onyx*, **A Moor**.
 34. *Onyx*, **Livia**.
 40. *Chalcedony*, **Plato**, the Greek philosopher and poet.
 Two Butterfly wings, emblematic of the beauty and
 gayety of his verses.
 44. *Chalcedony Onyx*, **A Horse**.
 111. *Onyx*, **A Dog**.
 123. *Agate*, **An Amazon**.
 124. *Agate*, **Incognito**.
 131. *Onyx*, **Venus**.
 132. *Sardonyx*, **A Philosopher**.
 146. *Agate*, **Hannibal**, the Carthaginian General. The shield
 is ornamented with a horse, the symbol of Carthage.

- 147. *Onyx*, **Apollo**.
- 159. *Onyx*, **A Woman**, with a Phrygian cap.
- 161. *Chalcedony Onyx*, **A Vestal**.
- 184. *Agate*, **Hercules**.
- 197. *Onyx*, **Chimera**.
- 220. *Sardonyx*, **Orbiana**, wife of Alexander Severus.
- 262. *Sardonyx*, **Julia**, daughter of Titus.
- 280. *Onyx*, **Proserpine**, daughter of Ceres.
- 378. *Turquoise*, **Cupid**, and a cock.
- 381. **Incognito**, Roman Emperor.
- 385. *Onyx*, **Two Domestic Cats**.
- 394. *Onyx*, **A Dog**.
- 480. *Agate*, **An Intaglio**, bought of Mirza Petros Khan, Persian Commissioner to Vienna Exhibition.
- 553. *Onyx*, **An Eagle**.
- 550 *Sard*, **Fine Antique Cameo of an Animal**. The introduction of sculptured animals upon stones of Roman rings was derived from the Egyptians.
- 560. *Agate*, **Psyche**.
- 561. *Onyx*, on a tortoise-shell box, **Germanicus**, nephew of Tiberius.

Germanicus Cæsar, though not Emperor, is intimately associated in history with the earliest of the Cæsars. Born B.C. 15, he was adopted by his uncle Tiberius while Augustus was still Emperor, and was raised at an early age to high honors. He was called Germanicus from his brilliant victories over the Germans, and being a great favorite with the soldiers, was urged by them, on the death of Augustus, A.D. 14, to make himself Emperor. But he resisted their importunity, and succeeded in reconciling them to the new Emperor, his uncle Tiberius. Tiberius in time became alarmed at the ever growing power of his nephew in Germany and Gaul, and in A.D. 17, after giving him a triumph in Rome, transferred him to the command of the eastern provinces of the empire. After many successes in Armenia and Egypt, Germanicus died A.D. 19, not without suspicion of being poisoned. By his wife Agrippina, granddaughter of Augustus, Germanicus had nine children,

among whom were the Emperor Caligula, and Agrippina, the mother of the Emperor Nero. Germanicus was an author of some repute, and wrote several poetical works. Portions of these still remain, the latest edition being that by Orilli, Zurich, 1831.

563. *White Agate*, **Ostrich**.

577. *Pale Sardonyx*, **Pius VII**.

613. *Sardonyx*, **Antique Bearded Mask**.

621. *Onyx*, **Medusa**.

633. *Agate*, **Valerianus**, Senior, XLIVth Emperor of Rome.

A.D. 244. An able man, proclaimed Emperor by the Senate and the army. A great persecutor of the Christians. Made war against Sapore, King of Persia. The Romans had conquered the Persians, when Sapore asked for an armistice, and that Valerianus should come with his generals and arrange the terms of peace. He then encircled them with a powerful force, and held Valerianus ten years a prisoner, and made him daily kneel down while he mounted his horse. Valerianus died of chagrin. Then Sapore flayed Valerianus and prepared and stuffed the skin, and put it in the palace as a souvenir of a Roman Emperor prisoner.

645. *Onyx*, **Raffaelle**.

651. *Onyx*, **Pertinax**, XIXth Emperor of Rome.

691. *Lapis Lazuli*, **Gordianus Pius III**, XXXVth Emperor of Rome.

A.D. 238-244. The populace esteemed him highly, and, though but fifteen years of age, of fine form and appearance, they proclaimed him Emperor. By the conspiracy of Philip the Arabian, who sought to raise himself from the generalship, he was assassinated.

790. *Turquoise*, **Cupid**, astride a lion.

802. *Chalcedony*, **An Angel's Head**. (Cinque cento.)

805. *Carnelian*, **A Horse's Head**.

811. *Chalcedony Onyx*, **Nero**, Vth Emperor of Rome.

822. *Sardonyx*, **A Lion**.

853. *Alabaster*, **A Lion's Head**, with a red tongue.

CASE O.

23. *Onyx*, **Geta**.
24. *Onyx*, **A Mimallone**, one of the Bacchantes who accompanied Dionysus in his expeditions.
26. *Agate*, **Augustus**, in youth.
37. *Chalcedony Onyx*, **Portrait** of one of the Medici. (Cinque cento.)
38. *Agate*, **Drusus**, brother of Tiberius.
71. *Onyx*, **Virgil**.
86. *Malachite*, **Mercury**.
101. *Pale Sardonyx*, **Incognito**, of the lowest order of carving.
102. *Onyx*, **A Nubian**.
104. *Chalcedony*, **Homer**.
135. *Onyx*, **A Divinity**. Antique fragment of first century.
157. *Sardonyx*, **Incognito**.
170. *Sardonyx*, **Hercules**, with the lion's skin.
173. *Onyx*, **A Young Roman** consulting the God Terminus.
177. *Onyx*, **Matidia**, niece of Trajan.
190. *Amethyst*, **Gordianus Africanus**, Junior, XXXIId Emperor of Rome.
General of an African legion, proclaimed Emperor, and recognized by the Roman Senate. He was associated with his father in the empire. Died by assassination.
217. *Sard*, **Jove**.
218. *Sard*, **Crispina**, wife of Commodus.
235. *Chalcedony Onyx*, **Semele**, afterwards called **Thyone**, mother of Dionysus (Bacchus).

242. *Sardonyx*, **Plautilla**, wife of Caracalla, and daughter of the African Plautianus Fulvius.
250. *Onyx*, **A Bassarid**.
257. *Onyx*, **Petrarch's Laura**.
266. *Pale Onyx*, **Livia**.
287. *Black Agate*, **A Parthian Slave**.
309. *Onyx*, **A Bacchante**.
413. *Malachite*, **A Child's Face**.
421. *Chalcedony Onyx*, **A Fragment**. (Cinque cento.)
466. *Agate*, **A Rude Carving**.
467. *Agate*, **A Rude Carving**.
487. *Turquoise*, **Virgil**.
582. *Onyx*, **Caligula**.
584. *Pale Sardonyx*, **Scipio Africanus**.
So called on account of his conquests in Africa. He destroyed Carthage.
597. *Sardonyx*, **Lucius Verus**, XVIIIth Emperor of Rome.
617. *Onyx*, **Dante**.
637. *Agate Onyx*, **A Faun**. (Cinque cento.)
652. *Sardonyx*, **Medusa**, daughter of Phorcys and Ceto.
778. *Turquoise*,



Silenus and Bacchus.

807. *Chalcedony Onyx*, **Semiramis**.
808. *Chalcedony Onyx*, **Zeno**, founder of the Stoic philosophy.

815. *Garnet*, **A Scenic Mask**, bearded.
 842. *Sardonyx*, **Xenocrates**, the Greek philosopher. "The man of true benevolence." A very fine cameo.
 906. *Chalcedony Onyx*, **Incognito**.

CASE P.

27. *Pale Sardonyx*, **A Woman**, with Phrygian beretto.
 23. *Onyx*, **Manlia Scantilla**, wife of Dictius Salvius Julianus.
 He had taken the title of Governor and Master of the Universe, which belonged only to Jupiter, therefore Manlia took the name of Juno.
 30. *Agate*, **Psyche**.
 42. *Agate*, **Livia**.
 61. *Onyx*, **An Amazon**, with Phrygian beretto.
 69. *Sardonyx*, **Plautilla**, wife of Caracalla.
 Daughter of Plautianus, Senator of Rome. In consequence of the intrigues of her father, Plautilla was banished by her husband, and finally put to death.
 79. *Sardonyx*, **Antoninus Pius**, XVth Emperor of Rome.
 Rare and beautiful cameo.
 A.D. 138-161. Born near Lanuvium. From an early age he gave promise of his future worth. He was proconsul of the province of Asia. On his return to Rome he lived with Hadrian, who adopted him. The Senate conferred upon him the title of Pius, or the *dutifully affectionate*, because he persuaded them to grant to his father, Hadrian, the apotheosis which they had at first refused.
 95. *Pale Sardonyx*, **Paris**, of Troy.
 97. *Onyx*, **Chimera**.
 100. *Onyx*, **Chimera**, four heads.
 103. *Pale Onyx*, **Incognito**.
 105. *Chalcedony*, **Incognito**.

113. *Agate*, **Venus**.
 121. *Onyx*, **Tellus**, the Divinity of the Earth.
 152. *Sardonyx*, **One of Ceres' Suite**.
 163. *Onyx*, **A Curious Rude Carving**. (Cinque cento.)
 198. *Chalcedony Onyx*, **A Priest**.
 203. *Pale Onyx*, **Hyacinthus**, son of Amyclas.
 205. *Onyx*, **Bacchante**.
 216. *Sardonyx*, **Incognito**.
 222. *Sardonyx*, **Livia**.
 226. *Onyx*, **Incognito**.
 246. *Onyx*, **Juno**.
 284. *Pale Onyx*,



Priam asking **Achilles** for the body of **Hector**.

417. *Chalcedony Onyx*, **Greek Philosopher**.
 452. *Agate*, **A Rude Carving** of a Bearded Head.

454. *Sardonyx*, **Incognito**.
457. *Agate*, **Rude Carving**, characteristic of the ninth century. A double head.
469. *Agate*, **A Rude Carving**.
490. *Chalcedony*, **Portrait**, with the pallium or ermine cape.
501. *Agate*, **Tranquillina**, wife of Gordianus Pius.
599. *Chalcedony Onyx*, **Drusus**, brother of Tiberius, and father of Germanicus.
609. *Onyx*, **Cupid**.
626. *Onyx*, **Paris**, of Troy.
632. *Chalcedony Onyx*, **Hadrian and Sabina**.
 Sabina, wife of Hadrian, and daughter of Matidia, a good Empress. She was enrolled among the gods after her decease.
642. *Chalcedony Onyx*, **Diana**.
681. *Onyx*, **Incognito**.
712. *Agate*, **Two Combatants**. An Intaglio.
723. *Agate*, **Incognito**. (Cinque cento.)
735. *Red Calcite*, **A Gorgon Mask**.
814. *Garnet*, **A Faun**.
866. *Yellow Chalcedony*, **Augustus, Mark Antony, and Lepidus**.

CASE Q.

3. *Sardonyx*, **Antinous**, the favorite of Hadrian.
12. *Sard*, **Æsculapius**.
76. *Agate*, **Hercules**.
78. *Sardonyx*, **Minerva**.
134. *Green Jasper*, **Vespasian**, IXth Emperor of Rome, laureated with gold.

167. *Sardonyx*, **Cicero**.
 172. *Sardonyx*, **A Bacchante** crowned with a mask.
 179. *Onyx*, **Cupid**, guiding a Biga.
 237. *Onyx*, **An Asiatic Head**. A Greek cameo.
 446. *A Mottled Jasper*, **Scipio Africanus**.
 460. *Onyx*, **Chimera**. Very fine.
 515. *Alabaster*, **A Persian Shah**.
 689. *Carnelian*, **Cincinnatus** preparing to take the field.
 828. *Agate Onyx*, **Livia**, widow of Augustus.
 841. *Chalcedony*, **A Female Head**, with hand. Rare. (Cinque cento.)

CASE R.

4. *Chalcedony Onyx*, **Iole**.
 80. *Sardonyx*, **Semiramis**.
 The daughter of the goddess of Derceto of Ascalon, in Syria. She was deserted by her mother and brought up by the chief shepherd of the royal herds, by name Simmas, from whom she derived the name of Semiramis. She was distinguished for her bravery in the siege of Bactra. She planned an attack on the citadel, and with a few brave followers captured it.
 137. *Onyx*, **Tiberius**, II^d Emperor of Rome.
 165. *Red Jasper*, **Pallas**.
 181. *Sard*, **Claudius**, IVth Emperor of Rome. Very fine.
 224. *Malachite*, **A Cretan Nymph**, leading the goat Amalthea to the altar of Jupiter.

According to some traditions, Amalthea is the goat who suckled Zeus (Jupiter). The legend is that Zeus broke off one of the horns of the goat Amalthea, and gave it to the daughters of Melisseus, and endowed it with the wonderful power of becoming filled with whatever the possessor might wish. This is the origin of the horn of plenty or Cornucopia.

236. *Sardonyx*, **Jupiter**.
239. *Sard*, **Hercules**.
433. *Agate*, **Incognito**. Very fine. Signed, Wilgot.
438. *Green Jasper*, **A Head**, in sacerdotal costume.
565. *Sardonyx*, **Trajan Decius**, XXXVIIIth Emperor of Rome.
 Born in the Province of Dacia, on the Danube. Proclaimed Emperor by his legions. A great persecutor of the Christians.
638. *Agate*, **A Stag**. (Cinque cento.)
718. *Onyx*, **Heliogabalus**, XXVIIIth Emperor of Rome.
720. *Agate*, **Mercury**.
855. *Agate*, **The Birth of Venus**. It is a curious fact that the reverse of this stone, representing a shell, is much more highly finished than the obverse. Excavated near Genoa. Certified by De Michelas, Turin.

CASE S.

384. *Agate*, **A Parthian Slave**.
444. **Pallas**. This is composed of zollenhofferstein, iron-wood, and slate.
496. *Rock Crystal*, **Christ**. An intaglio. Rare.
514. *A Rhone Pebble*, **St. John Preaching in the Wilderness**.
518. *A Rhone Pebble*, **A Persian Head**.
579. *Onyx*, **Cincinnatus**, called to the Dictatorship.
671. *Onyx*, **Marcus Junius Brutus**.
732. *Chalcedony Onyx*, **Germanicus**.
733. *Chalcedony Onyx*, **Domitia**.

769. *Alabaster*, **Vitellius**, VIIIth Emperor of Rome.

Proclaimed by his soldiers at Cologne, on the death of Galba, A.D. 69, but reigned less than one year, being overthrown by Vespasian. The vices of Vitellius made him a favorite with Tiberius, Caligula, and Nero, who loaded him with favors. His only talent seemed to be for eating and drinking, and his excesses in this line seem almost incredible. When the soldiers of Vespasian approached Rome, Vitellius hid himself in a sewer, but the enraged populace found him, dragged him out, and after subjecting him to every kind of public ignominy, stabbed him, and threw his body into the Tiber.

791. *Turquoise*, **Cupid**, at an altar.793. *Turquoise*, **Cupid**, pouring a libation on an altar.799. *Chalcedony Onyx*, **A Sacrifice**. (Cinque cento.)800. *Chalcedony Onyx*, **Cupid**, on a dolphin. (Cinque cento.)810. *Onyx*, **Tiberius**.

CASE T.

285. *Alabaster and Agate*, **Apollo**.401. *Onyx*, **A Bearded Mask**.435. *A Rhone Pebble*, **A Warrior**, with dolphin helmet.443. *Alabaster on Verd-Antique*, **Seneca**. "Non quam multa, sed quam multum."448. *Alabaster Gypsum*, **Incognito**.572. *Agate Onyx*, **Mark Antony**, caricatured as a Satyr, showing that even in the glyptic art men took the liberty of caricaturing those in power.578. *Onyx*, **Alexander Severus**, XXIXth Emperor of Rome; and his mother, **Julia Mamaea**.586. *Sardonyx*, **Nerva**, XIIth Emperor of Rome.659. *Onyx*, **Cupid** with a tibia.

673. *Sardonyx*, **Constantine**. Very fine cameo.

724. *Sardonyx*, **Julius Cæsar**.

Dictator, B.C. 100-44. Assassinated in the Senate Chamber by Brutus, Cassius, and others, after he had almost reached the supreme power. While in Egypt he had, by Cleopatra, a son, called Cæsarion.

725. *Chalcedony*, **Figure of Victory**, guiding a Biga.

728. *Chalcedony Onyx*, **Jupiter Serapis**.

744. *Sardonyx*, **A Head**, with Olympian cap.

877. *Siberian Jasper*, red and green, **Priapus**. This remarkable piece of Siberian Jasper is a double cameo, the purple-brown side representing Priapus, the green side a female Egyptian deity. It is mounted on a silver pedestal, and was intended as a household idol.

CASE U.

471. *Amber*, **Fire**, an allegorical cameo.

472. *Amber*, **Air**, an allegorical cameo.

475. *Amber*,



The Vintage. Bringing in the grapes.

477. *Amber*, **Grotesque Head**.

478. *Amber*, **A Rude Head**.

509. *Amber*, **A House, Bridge, etc.** Intaglio. Unique.

522. *Amber*, **A Pagan Priest**.
714. *Amber*, **A Small Head**.
870. *Amber*, **Grand Duke Paul**, of Mecklenburg.
871. *Amber*, **Grand Duchess Alexandrina**, of Mecklenburg.
873. *Amber*, **Princess Marianne**, wife of Prince Frederick,
of the Netherlands.
874. *Amber*, **Prince Frederick**, of the Netherlands.

CASE V.

473. *Amber*, **Earth**, an allegorical cameo.
474. *Amber*, **Water**, an allegorical cameo.
508. *Amber*, **Numa Pompilius**.
843. *Amber*, **A Child's Head**.
844. *Amber*, **A Child's Head**.
867. *Amber*, **Elizabeth of Prussia**, as Crown Princess.
868. *Amber*, **Frederick William of Prussia**, as Crown
Prince.
869. *Amber*, **The Empress Charlotte of Russia**.
872. *Amber*, **Prince William of Prussia**.
875. *Amber*, **Wine**, an allegorical cameo.
886. *Amber*, **Cupid Disarmed by Venus**.

CASE W.

70. **A Moor**.^{*}
82. *A Rhone Pebble*, **Vitellius**, VIIIth Emperor of Rome.
83. *Red Calcite*, **Venus**.

^{*} These specimens are *Tenera* (shell and other tender calcareous substances).

87. *Yellow Calcite*, **Diogenes**, the Greek philosopher.
144. **Two Heads**,* in helmet and turban.
155. *Agalmatalite*, **A Chinese Figure**.
260. *Gray Alabaster*, **A Philosopher**.
375. *Mottled Calcite*, **A Bacchanal**.
377. **A Woman**.* (Cinque cento.)
408. **A Scenic Mask**.*
412. **A Bearded Mask**.*
415. **Diogenes**.*
436. *Alabaster*, **The Hall of the Judges**. A rude Christian carving.
519. *A Rhone Pebble*, **Philip IV of Spain**.
541. *Alabaster*, **Achilles**.
542. *Alabaster*, **Julius Cæsar**.
543. *Alabaster*, **Julius Cæsar**.
544. *Alabaster*, **Julia Mamaea**.
Daughter of Julia Maesa, and mother of Alexander Severus, an excellent and learned woman. She gave a good education to her son, Alexander Severus, and counselled him in state affairs after he became Emperor. Both she and her son are reputed to have been instructed by the Christian philosopher Origen, and to have been believers in Christ.
547. **A Bearded Head**.*
548. **A Bearded Head**.*
550. **An Oriental Bearded Head**.*
551. **A Bearded Head**.*
552. **Socrates**.*
692. **Zenobia and Odenatus**.*

* These specimens are *Tenera* (shell, and other tender calcareous substances).

713. *Yellow Calcite*, **Costume Cameo**.
830. Obverse, **A Grotesque Mask** representing **Truth**. Reverse, **Mask of a Satyr**.
845. **A Mask**.*

CASE X.

13. **A Philosopher**.
45. *Terra Cotta*.
84. *Yellow Calcite*, **A Bacchanal**. (Roman.)
85. *Red Calcite*, **Head of Agrippa**.
88. *Red Calcite*, **Bacchus**.
156. **Hercules*** strangling the lion.
372. Obverse, **A Persian King**. Reverse, **A Tiara**.
383. **A Bearded Head**.
406. *Gray Calcite*, **Epicurus**.
409. *Serpentine*, **A Philosopher**.
424. *Red Calcite*, **An Egyptian Priestess**.
427. **Romulus, Remus, and the She-Wolf**.
437. *Alabaster*, **The Entombment**. A Christian carving.
459. Three remarkably dissimilar **Heads**, cut on the strata of one piece of *Conchiglia*.
484. **A Greek Philosopher**.
485. **A Cameo*** on a common pebble.
493. **A Wild Boar Hunt**. A specimen of carving in pearl.
527. *A Rhone Pebble*, **Incognito**.
536. *Red Calcite*, **Napoleon I**.
545. *Alabaster*, **Minerva**.
546. **A Warrior**.*

* These specimens are *Tenera* (shell, and other tender calcareous substances).

549. **A Bearded Head.***
 562. **A Costume Cameo.***
 564. *Alabaster*, **Incognito.**
 731. *Alabaster*, **A Warrior**, with shield.
 839. *Serpentine*, **A Philosopher.**
 902. **A Biga.***

CASE Y.

16. *Onyx*, **Commodus**, XVIIIth Emperor of Rome.
 130. *Sardonyx*, **Venus.**
 136. *Amethyst*, **Dionysus.** (Bacchus.)
 168. *Agate*, **Hygeia**, Goddess of Health.
 388. *Chrysoprase*, **Lena.** (Bacchante.)
 414. *Coral*, **Julia**, daughter of Titus.
 439. *Alabaster*, **Lysimachus**, with Greek signature *ΒΕΛΕΡ*.
 449. *Coral*. Obverse, **St. Michael and the Dragon.** Reverse, **The Resurrection.** (Cinque cento.)
 463. *Green Jasper*, **A Bacchanal.**
 491. *Chalcedony Onyx*, **A Woman.** (Cinque cento.)
 512. *Alabaster*, **Nero**, Vth Emperor of Rome, and **Poppaea**, his wife.
 Poppaea, wife of Otto, and afterwards of Nero. Was a beautiful woman. She died in consequence of a kick from Nero.
 524. *Jasper*, **A King.**
 603. *Sard*, **A Scenic Mask.** An antique of the first century.
 625. *Sard*, **Aristides.**
 697. *Red Jasper*, **Antisthenes**, a disciple of Socrates. Cameo, with a hand.

* These specimens are *Tenera* (shell, and other tender calcareous substances).

748. *Agate*, **A Negro**.

826. *Sardonyx*, **Petrarch's Laura**.

"Like the love of Abelard and Heloise, the love of Petrarch for Laura has been the foundation of that immortality which their memory enjoys. In no other respect, however, were the two cases alike, for the love of Petrarch was free from every trace of that carnalism which tainted the affections of Abelard and Heloise."

852. *Sardonyx*, **Marcus Aurelius**, XVIth Emperor of Rome.

CASE Z.

2. *Chalcedony Onyx*, **Venus**.

10. *Chalcedony Onyx*, **Julius Cæsar**.

14. *Chalcedony Onyx*, **A Mænad**.

20. *Sard*, **Juno**.

77. *Agate*, **Commodus**, XVIIIth Emperor of Rome.

139. *Chalcedony Onyx*, **Minerva**.

142. *Agate*, **Priam**, King of Troy.

178. *Onyx*, **Jupiter**.

182. *Sard*, **Hercules**.

267. *Agate Onyx*, **Pallas**.

497. *Agate Onyx*, **A Warrior**, with shield and lance.

595. *Tenera*, **Aristides**.

657. *Green Jasper*, **Cleopatra**, on a cuneiform stone. This stone has been used by an Oriental worker in gold ornaments as a burnisher, as can be seen by examining closely the edges.

When Mark Antony gave Cleopatra a supper on one of his ships, he had it expensively decorated with flowers and grapes, he himself being dressed as Bacchus, and the ship illuminated. A short time after, Cleopatra invited Mark Antony to eat a salad with her. While they were eating it she said, "This salad cost

more than all your decorations." She had worn in her ears a pair of pearls, which were unequalled in the world for size and beauty. One of these she had taken and dissolved in the vinegar with which she had dressed the salad.

696. *Sardonyx*, **Masaniello**.

742. *Chalcedony Onyx*, **A Divinity**, with devotees imploring



his protection. A very fine and interesting cameo.

775. *Sard*,



Infant Bacchus, on horseback, with a goat's skin.

879. *Agate*, **Lucius Verus**, XVIIth Emperor of Rome, and **Lucilla**, his wife.

GOLD, SILVER, AND BRONZE RINGS.*

CASE A A.

298. *Chalcedony Onyx*, **Virgil**.

301. *Onyx*, **Lucius Verus**, XVIIth Emperor of Rome.

A.D. 161-169. The colleague of Marcus Aurelius in the Empire; was a dissolute man, and died suddenly at Altinum, in the country of Veneti.

* "In times of sorrow, the Roman changed his gold for iron and bronze rings, and when he died, his rings were often burnt with his corpse. Rings were placed upon the statues of the deities and heroes, and were put on or taken off according to the festival that was celebrated. Roman rings were often of great value. Thus that of the Empress Faustina is said to have cost the immense sum of \$200,000, and that of Domitia the still larger amount of \$300,000."

312. *Chalcedony Onyx*, **Petrarch**.
 316. *Agate Onyx*, **Faustina**, wife of Marcus Aurelius.
 325. *Chalcedony Onyx*, **Homer**.
 322. *Sardonyx*, **Hertha**, Goddess of the Earth.
 327. *Onyx*, **Ariosto**, the Italian poet.
 331. *Onyx*, **Vesta**, Goddess of the Hearth.
 337. *Sardonyx*, **Hyacinthus**, the Spartan beloved of Apollo.

Zephyrus, while playing a game, drove the quoit of Apollo with force against the head of Hyacinthus and killed him. From his blood sprang up the flower, hyacinth. On the leaves were AIAI.

360. *Onyx*, **Ptolemy**.

Ptolemy, or Ptolemæus, surnamed Philadelphus, son of Mark Antony by Cleopatra. After the death of Antony, A.D. 30, his life was spared by Augustus at the intercession of Juba and Cleopatra, and he was brought up by Octavia with her own children.

430. *Onyx*, **Mæcenâs**.
 456. *Sardonyx*, **Pyrrhus**, King of Epirus.
 ✓ 495. *Emerald*, **Maximinus Pius**, XXXth Emperor of Rome.
 Greek cameo. Signed.



Obverse, Maximinus Pius, in relief.



Reverse, a figure of Victory, intaglio.

A.D. 235-238; was born in a village on the confines of Thrace, had been patronized and advanced by Alexander Severus, and on his death was proclaimed Emperor. A valiant general, but cruel and brutal. The army and people were so dissatisfied that they formed a *conjura*, and assassinated him.

502. *Onyx*, **Horatius** defending the bridge.

The bridge was on the Tiber, at Rome; Horatius was fighting the Etruscans; the Romans were obliged to destroy their end of the bridge, when Horatius with his horse swam back.

511. *Ruby*, **A Child's Head**, unique and rare. A ruby in relief is seldom to be found in any European collection.

521. *Agate*, **A Warrior**, in a Biga, drawn by two camels,



Victory about to crown him.

555. *Sard*, **A Slave of Aleppo**. An Oriental gem.

836. *Onyx*, **Marcus Aurelius**, XVIth Emperor of Rome.

851.

Chalcedony Onyx, **A Cameo**.

In relief and in intaglio.



The outer serpent is cameo. In relief.

The cock, etc., in the centre. Intaglio.

The outer serpent is a Bisa swallowing his own tail,—Eternity.

Centre, a cock,—Vigilance.

And a Basilisco, the serpent hatched by a hen.

CASE B B.

288. *Agate*, **Deianira**, wife of Hercules.
291. *Sardonyx*, **A Bacchante**.
318. *White Topaz*, **Augustus**, 1st Emperor of Rome. A Roman cameo, signed in Greek.
320. *Pale Onyx*, **Nero**, Vth Emperor of Rome.
324. *Agate*, **A Kalmuck**.
332. *Chalcedony Onyx*, **Jugurtha**, King of Numidia.
345. *Pale Onyx*, **Jupiter Serapis**.
349. *Onyx*, **Psyche**.
361. *Sardonyx*, **Jove**. Fine cameo.
365. *Chalcedony Onyx*, **A Medici**. (Cinque cento.)
369. *Chalcedony Onyx*, **A Medici**. (Cinque cento.)
426. *Sardonyx*, **Titus**, Xth Emperor of Rome.
- ✓ 465. *Emerald*, **A Sleeping Dog**.
494. *Pale Onyx*, **Jupiter Serapis**.
573. *Onyx*, **Medusa**. (Cinque cento.)
596. *Chalcedony Onyx*, **Medusa**. Set with diamond sparks. (Cinque cento.)
737. *Pale Onyx*, **A Warrior**. Roman intaglio.
832. *Sardonyx*, **A Chimera**. Three masks.
- ✓ 854. *Emerald*, **An Etruscan Scarabeus**.

CASE C C.

303. *Sardonyx*, **Chloris**, a floral divinity.
305. *Sard*, **Marcus Aurelius**, XVIth Emperor of Rome.

307. *Sardonyx*, **Jupiter**.
321. *Agate*, **Domitian**, XIth Emperor of Rome.
330. *Sardonyx*, **Faustina**.
333. *Sardonyx*, **Incognito**.
335. *Onyx*, **A Grotesque Head**.
336. *Pale Sard*, **A Bull**.
340. *Carnelian*, **Domitian**, XIth Emperor of Rome.

A.D. 81-96. Succeeded his brother Titus. Domitian was alternately trifling and cruel. He spent much of his time catching and killing flies. One day his beautiful wife Domitia entered his apartment, her hair elaborately dressed, with a small stiletto stuck through it for ornamental support. Domitian, seeing a fly upon her, struck for it, and in doing so deranged the headdress; whereupon Domitia, enraged, seized the stiletto and chased the Emperor from room to room. He once invited a number of Senators to dinner, and when they were assembled led them into an adjoining apartment hung in black, lit with candles, while all around the sides of the room were open coffins, bearing the names of the guests.

342. *Chalcedony*, **Ptolemy**, King of Egypt.
346. *Onyx*, **Incognito**.
350. *Sardonyx*, **Titus**, Xth Emperor of Rome.

A.D. 79-81. Succeeded Vespasian, and was one of the most illustrious and beneficent of the Roman Emperors. He is most particularly known for the siege and capture of Jerusalem, A.D. 70. The Arch of Titus, erected in Rome in commemoration of this event, and still standing, contains sculptures of many of the sacred vessels brought by him from the temple at Jerusalem. During his reign the great eruption of Vesuvius occurred which buried the cities Herculaneum and Pompeii, A.D. 79. Titus completed the Colosseum, which had been begun by his father; he built also the Baths of Titus. The dedication of these two edifices was celebrated by spectacles which lasted one hundred days, and was marked with extraordinary splendor. On one day alone, five thousand wild animals are said to have been exhibited.

359. *Onyx*, **Tiberius**, IIth Emperor of Rome.

483. *Pale Onyx*, **Homer**.
 504. *Onyx*, **Maria Theresa**, of Austria.
 709. *Onyx*, **Diana**, in a Biga.
 736. *Onyx*, **Marcus Agrippa**, son-in-law of Augustus, and
 Grand Admiral of the Roman fleet.
 834. *Onyx*, **An Antique Intaglio**, of the Roman Republic,
 B.C. 200.
 840. *Agate*, **Ptolemæus Auletes**, the flute-player, son of
 Ptolemæus Lathyrus.

CASE D D.

46. *Onyx*, **A Faun**.
 290. *Onyx*, **Hadrian**, XIVth Emperor of Rome.
 A. D. 117-138. Was born at Rome, and occupied most of his
 reign travelling in all the Roman provinces, in Egypt, Germany,
 Spain, etc., etc., then built Hadrian's Villa at Tivoli, where he
 had reproduced many of the fine works of art he had seen. At
 Bithynia he met young Antinous, of beauty and fine form, and
 made him his favorite. Antinous was drowned in the Nile, and
 Hadrian built a temple to his memory at Alexandria.
 294. *Onyx*, **A Bacchante**.
 295. *Pale Onyx*, **Incognito**.
 297. *Chalcedony Onyx*, **Incognito**.
 313. *Chalcedony Onyx*, **Jupiter**.
 323. *Chalcedony Onyx*, **Trebonianus Gallus**, XIIst Emperor
 of Rome.
 338. *Sardonyx*, **Zenon**, a Greek philosopher.
 352. *Red Jasper*, **Octavia**, daughter of Claudius, IVth Em-
 peror of Rome.
 356. *Sard*, **Numa Pompilius**, IIId King of Rome, in sacer-
 dotal costume.

358. *Agate*, **Marcus Aurelius**, in youth, XVIth Emperor of Rome.
363. *Chalcedony Onyx*, **Gordianus Pius III**, XXXVth Emperor of Rome.
364. *Onyx*, **A Warrior**, with shield.
368. *Carnelian Onyx*, **Olympia**. Remarkable color.
539. *Chalcedony Onyx*, **A Bearded Mask**.
557. *Carnelian*, **Paris of Troy**.
831. *Sardonyx*, **Melpomene**, one of the nine Muses, who pre-



sided over Tragedy. Rare cameo and beautiful stone.

858. *Onyx*, **A Grotesque Head**.
863. *Onyx*, **Jupiter Tonans**.

CASE E E.

- 289 *Pale Sardonyx*, **Domitian**, XIth Emperor of Rome.
299. *Chalcedony*, **Aristides**.
- 308 *Chalcedony Onyx*, **Messalina**.
 Third wife of Claudius,—a bad, profligate woman.
311. *Pale Sardonyx*, **Rhemetalses**, King of Thrace.
315. *Chalcedony Onyx*, **A Figure of Victory as History**.

341. *Agate Onyx*, **Commodus**, XVIIIth Emperor of Rome.
343. *Pale Onyx*, **Magdalen**.
344. *Onyx*, **A Turbaned Ethiopian**.
362. *Agate*, **A Phrygian Amazon**.
392. *Chalcedony Onyx*, **A Gorgon Mask**.
422. *Sardonyx*, **Hercules and Iole**.
482. *Agate*, **Diogenes**.
499. *Jasper Onyx*, **A Lion devouring a Horse**. Fine stone.
537. *Chalcedony*, **Medusa**.
538. *Onyx*, **A Roman Mask**. (Cinque cento.)
566. *Sard*, **A Satyr**.
835. *Onyx*, **A Warrior**, with Medusa on his shield.
857. *Agate*, **An Intaglio**.
859. *Onyx*, **Incognito**.
884. *Sardonyx*, **Priapus**. An Intaglio.

CASE F F.

292. *Sardonyx*, **Hyacinthus**.
293. *Pale Sardonyx*, **Commodus**, XVIIIth Emperor of Rome.
300. *Agate*, **Cleopatra**.
302. *Chalcedony*, **Otho**, VIIth Emperor of Rome.
317. **Medusa**.
326. *Onyx*, **Cupid**.
328. *Sard*, **Meleager**.
329. *Jasper*, **An African**.
334. *Gray Alabaster*, **A Philosopher**.

339. *Onyx*, **Alexander**.
351. *Siberian Jasper*, **Incognito**.
353. *Onyx*, **Psyche**.
357. *Onyx*, **A Bassarid**. Bacchante.
447. *Jasper*, **The Crucifixion**. Early Christian.
464. *Sard*, **Emperor of Rome**. Incognito.
533. *Onyx*, **Cassander**, King of Macedonia. Without the lion's skin.
554. *Pale Sardonyx*, **Carlo Borromeo**, of the Medici family, nephew of Pope Pius IVth.
558. *Agate*, **Claudius**, IVth Emperor of Rome.
829. *Cameo in Gold*, **Jupiter Serapis, Isis, and Horus**.

CASE G G.

296. *Carnelian*, **A Roman Intaglio**.
306. *Sardonyx*, **Æsculapius**.
310. *Chalcedony*, **Lysimachus**.
314. *Onyx*, **Lena**. Bacchante.
319. *Sardonyx*, **Socrates**.
347. *Pale Sardonyx*, **Semele**, a Breviary ring of Philip II.



of Spain, with knobs or points, used to count prayers.

348. *Pale Onyx*, **Macrinus**, XXVith Emperor of Rome.

A.D. 217-218, was born in Cæsarea, in Mauritania. On the assassination of Caracalla he was proclaimed Emperor, reigned a few months, and was assassinated by the friend of Caracalla, under the influence of Julia Maesa, the aunt of Caracalla.

354. *Chalcedony Onyx*, **Hesiodus**, a poet of the Bæotian school.

355. *Chalcedony Onyx*, **Marcus Agrippa**, Grand Admiral under Augustus.

366. *Sardonyx*, **Olivia**, a Priestess.

367. *Onyx*, **A Negress**, with braided hair.

423. *Pale Sardonyx*, **An Owl's Head**. Notice the utilization of the stratification of the stone

428. *Onyx*, **Cleopatra**.

498. *Sardonyx*, **A Mask of a Satyr**.

510. *Sardonyx*, **Socrates**, and his Mask.

520. *Onyx*, **A Figure of Minerva**.

675. *Antique Paste*, **Bronze Ring of First Century**. Intaglio.

677. *Antique Paste*, **Bronze Ring of First Century**. Intaglio.

722. *Sardonyx*, **A Wounded Gladiator**.

GOLD AND BRONZE RINGS.

CASE H H.

918. *Chalcedony Onyx*, **Harpocrates**, also called Horus.

Was the god of Silence, and is said to have been born with his finger on his mouth. In Egyptian fable he was the god of the Sun.

921. *Pale Sardonyx*, **Meleager**, the wild boar hunter.

His hunting expeditions led to open war. The Caledonians were always victorious so long as Meleager went out with them.

930. *Sard*, **Cicero**, the Roman orator.

933. *Pale Onyx*, **Pertinax**, XIXth Emperor of Rome, from January 1st to March 28th, A.D. 193.

Born in the province of Genoa, was proclaimed Emperor after Commodus, reigned two months and twenty-seven days. Was stabbed by the Prætorian guard, because he desired reform, and would not pay nor give presents to the guards, as did the tyrannical emperors who had preceded him.

934. *Onyx of Seven Strata*, **A Helmeted Warrior**. Fine example of the utilization of stratification in stones for gems.

937. *Pale Sardonyx*, **Sophocles**, the Greek dramatist.

938. *Agate Onyx*, **Phoenix**, rising from the flames. Probably a fragment of a large and important cameo.

939. *Sardonyx*, **Seneca**, the rhetorician.

Was born at Cordova, in Spain, about B.C. 61. He was at Rome in the early period of the power of Augustus.

940. *Pale Onyx*, **Maximinus Pius**, XXXth Emperor of Rome.

943. **An Antique Scenic Mask**, green color. One of the rarest gems in my collection.

944. *Chalcedony*, **Priapus**, with Greek inscription, ΖΕΥΣΙΑΔΗΣ, (probably the artist's signature), and several symbols. Under the feet of the god the two Greek letters Π Γ, signifying Πριαπός Γενεός, Priapus, Generator.

950. *Chalcedony Onyx*, **Ulysses**.

Ulysses was one of the leaders in the Trojan war, sometimes called "The Mariner," on account of his skill in navigation, and his long voyages with companions, after the downfall of Troy.

963. *Bronze, with Gold Alloy*, **The Sprig with Rose**.

This was an emblem often added to the intaglios of Rhodes. Bought of a Hungarian Gypsy in an encampment near Carlberg, north of Stockholm, Sweden.

882.
LARGE BROWN
EGYPTIAN SCARABÆUS.

768.
A CHALCEDONY SEAL,
From Nineveh, with rude intaglio of a winged
bull. An Assyrian symbol.

719.
CURIOUS ETRUSCAN SCARABÆUS.
[Agate.]

481.
A SARD SEAL,
From Nineveh, with rude Intaglio of a Phœ-
nician horse, bought of MERZA PATROS KAHN,
Persian Commissioner to the Vienna Exhi-
bition.

883.
LARGE GREEN
EGYPTIAN SCARABÆUS.

276.
A COWRY,
With Cameo.



A SICILIAN AND EGYPTIAN NECKLACE.

22.
EGYPTIAN IDOL.

[Carnelian.]

849.
ASSYRIAN CYLINDER.

283.
GREEN EGYPTIAN
SCARABÆUS.

PLASTER
IMPRESSION
OF
685.

685.
ETRUSCAN
SCARABÆUS.
[Obsidian.]

850.
ASSYRIAN CYLINDER.

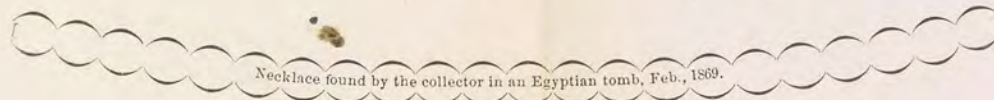
715.
ETRUSCAN
SCARABÆUS.

EGYPTIAN IDOL.

825.
AN ETRUSCAN
SCARABÆUS.
[Carnelian.]

128.
AN EGYPTIAN
SCARABÆUS.
[Egyptian Jasper.]

EGYPTIAN IDOL.





On the following diagram of Case II, No. 685, an Etruscan Scarabeus. Subject, **Minerva**, with the Ægis and six



serpents with Gorgon heads, symbols of power on the earth, in contradistinction to the symbol of Divine Power,—♀.

Far back into the world's history the relation of the serpent to sculptured or engraved stones carries us, and reveals to us the reptile as still the object of veneration, if not of adoration, among wholly remote nations. If we search among the tombs of Egypt, Assyria, and Etruria, we shall find innumerable signets, cylinders, and scarabei of gems engraved with serpents. These were probably worn as amulets, or used as insignia of authority; and in the temples and tombs of these and other countries serpents are engraved, or sculptured, or painted, either as hieroglyphics, or as forming symbolical ornaments of deities or genii.

CASE J J.

915. *Sardonyx*, **Citharistria**.

920. *Siberian Jasper*, **Claudius**, IVth Emperor of Rome, brother of Germanicus and uncle of Caligula.

Was in his nephew's palace when the soldiers sought to assassinate him. He was very much frightened, and hid himself under the curtain of a palace door, where they found him trembling and powerless with fear. Through love for his brother, the deceased Germanicus, they carried Claudius out and showed him to the people, and he was forthwith proclaimed Emperor. He was not tyrannical, but weak, incapable, and timorous. After reigning thirteen years, A.D. 41-54, his wife, Agrippina, caused a physician to administer poison to him, of which he died.

922. *Onyx*, **Virgil**. Superb cameo. Exquisite natural color.

923. *Sardonyx*, **Hippocrates**. One of the finest cameos in my collection.

The most celebrated physician of antiquity ; born in the Island of Cos, about B.C. 460.

935. *Sardonyx*, **Marcus Agrippa**, General under Augustus, and Grand Admiral.

936. *Sard*, **Mæcenas**, the chief minister and friend of Augustus.

Was enormously rich, and used his wealth freely in patronizing men of letters, particularly Horace and Virgil.

941. *Pale Sard*, **Offering a Libation to Bacchus**.

942. *Chalcedony*, **A Curious Rude Head**.

945. *White Topaz*, **Aristides**, surnamed the Just.

On account of his inflexible integrity. He was contemporaneous with Themistocles ; and died about B.C. 468.

955. *Chalcedony Onyx*, **Domitia**, wife of the Emperor Domitian.

961. *Onyx*, **Vulcan at the Forge**, with a Cyclop.

962. *Carnelian*, **Charon**, passing over the Styx in his bark, to conduct the souls after death to Averno.



Observe the bird in one hand and the flames in the other.

A soul is represented converted into the form of a bird, which is already beginning to suffer the torment of eternal fire, as is seen by the burning flames. The figures seated above, are other souls, awaiting the return of Charon, in order to be transported to Averno. This is a unique Roman intaglio of the second century, and a highly interesting subject.

997. *Bronze*, **Thothmes III**, an Egyptian seal ring, found by the collector at Esna.

AMBER ORNAMENTS.

CASE K K.

909. }
 910. }
 911. } A set of small Basso-relievos in amber.
 912. }
 913. }
 914. }

927. *Amber*, Basso-relievo, **Diana Conservatrice**.
 928. *Amber*, Basso-relievo, **Agriculture**.
 986. *Amber*, **A Necklace**, found in the ruins of Cumæ, on the hill of Mount Gaurus, near Misenum. This ornament was probably cut B.C. 200 years.

CASE L L.

907. *Brown Jasper*, **A Skull**.
 908. *Carnelian*, **An Amulet**. Intaglio.
 925. *Onyx*, **An Oriental Female**, a full-length nude figure. Notice the natural flesh color of the stratum in which the figure is cut.
 948. *Oriental Sardonyx*, **The Emperor Trajan**, with Victory driving him in a chariot. Notice the horses. A valuable and beautiful antique cameo.
 951. *Chalcedony Onyx*, **Hercules**, with his club.
 455. *Chalcedony Onyx*, **Livia**, wife of Augustus. Remark the pale green color of the garment covering the head.
 959. *Thin Maculated Red Agate*, **Goat at a Fountain**.
 964. *Sardonyx*, **Marciana Augusta**, sister of Trajan and mother of Matidia.
 979. *Carnelian*, **Intaglio**.

CASE M M.

398. *Lapis Lazuli*, **A Child's Head.**
404. *Pale Sardonyx*, **An Owl.** The insignia of Minerva, usually on Athenian coins.
405. *Chalcedony Onyx*, **Figure of Pan**, the god of the Satyrs, playing on the Pandean pipes. (Cinque cento.)
946. *Maculated Sardonyx*, **Commodus**, XVIIIth Emperor of Rome. The finest cameo in my collection.

Son of the Emperor Marcus Aurelius. He was very extravagant and cruel. His chief delight was in horses; in guiding and managing them he thought himself unrivalled. He believed himself the equal of Hercules in strength, and drove about the streets of Rome naked, with the skin of a lion and a club, causing himself to be called the Roman Hercules. He had also a passionate love for fighting with the gladiators, and had even decided to exhibit himself in a public combat with them on the occasion of a grand spectacle, which he intended one day to give in the amphitheatre, when he would be proclaimed chief of the gladiators. His friend, Marzea, who was much attached to him, and to whom he confided this resolution, disapproved it, and made him reflect how indecorous it would be and wanting in dignity for a Roman Emperor to expose himself, mixing in public with the dregs of the people. At which representation he was extremely indignant, and drove her from him with scorn, determining in his heart to take her life, together with that of several Senators, whose sentence he had already signed upon a tablet of prepared wax. At the head of the list stood the lady's name. By a strange coincidence, she saw the list in the hands of a boy who was playing with it, and had found it in the bed of the Emperor. She took it from his hands, read it, and greatly terrified, ran with it to the Senators who were condemned to death with her. With one consent they agreed to kill him. She told them that the habit of the Emperor was to go every morning to the bath, and then to repose awhile in his bed, where was usually carried him a cup of wine, after which he slept. They then resolved to poison this wine. Thus it was done, and he drank it, but by a strange fatality, after some hours, being of a strong temperament, he threw it off his stomach. Then all was consternation and despair among the conspirators, exclaiming "Now we are dead men!" but with haste they called Ateleta Narcisso, who suffocated the Emperor with two fingers, grasping the throat, and thus liberated Rome from one of her most bloody masters.

953. *Chalcedony Onyx*, **A Lady of the Medici Family.**
(Cinque cento.)

CASE N N.

932. *Bluish Chalcedony*, **An Ethiopian**, with turban.
 952. *Oriental Green Jasper*, **Pescennius Niger**, XXIst Emperor of Rome.
 956. *Conchiglia*, **Mercury and a Nymph.**
 957. *Conchiglia*, **Jacob and Rachel.**
 965. *Agate*, **Brennus**, General of the Sononian Gauls, B.C. 390.
 He defeated the Romans at the Allia, and took Rome.
 968. *Chalcedony Onyx*, **Incognito.** Fine head.
 973. *Red Jasper*, **A Goat** feeding from a hanging branch.
 Intaglio.
 976. *Onyx*, **Peacocks.** Juno's special favorites. Intaglio.
 981. **A Scarabeus.**

CASE O O.

916. *Mother-of-Pearl*, **A Landscape**, with cow.
 917. *Mother-of-Pearl*, **A Landscape**, with cow.
 926. *Sardonyx*, **Aristotle.**
 Born at Stagira, in Macedonia, B.C. 384. He lived at Athens twenty years. Plato named his house "The House of the Reader."
 947. *Agate Onyx*, **Bellerophon**, catching the "winged horse Pegasus," drinking at the well of Perene. Pegasus, son of Medusa by Poseidon.
 949. *Antique Paste*, **Nymphs Bathing.** Second century.

970. *Pale Onyx*, **Intaglio**.
 972. *Maculated Onyx*, **Sappho**, one of the Æolian school of lyric poetry.
 975. *Green Jasper*, **A Horse**. Intaglio.
 977. *Carnelian*, **Intaglio**.
 983. *Chalcedony*, **Intaglio**. Antique Roman.
 993. *Sard*, **Minerva**. Intaglio.

The serpent forming the plume at the back of the helmet is emblematic of subtlety and wisdom. "Be ye therefore wise as serpents."—MATT. X. 16.

CASE P P.

919. *Agate*, **Septimus Severus**, Emperor of Rome. (See note to No. 191, Case "A.")
 924. *Pale Sardonyx*, **Commodus and Crispina**.
 Crispina, wife of the Emperor Commodus. On account of infidelity to her husband, she was banished to Capreæ, and then put to death.
 931. *Onyx*, **A Lioness**. Beautiful utilization of color of the stone.
 966. *Turquoise*, **A Rude Female Head**, and a skull.
 971. *Pale Sardonyx*, **Queen Anne**, of Great Britain.
 She succeeded William and Mary, and reigned from 1702 to 1714.
 974. *Sard*, **Etruscan Intaglio**.
 978. *Carnelian*, **Pomona**, dropping fruit. Intaglio.
 982. *Green Jasper*, **Intaglio**.



Psyche's Butterfly driving Juno's Peacock.

984. *Carnelian*, **Intaglio**.

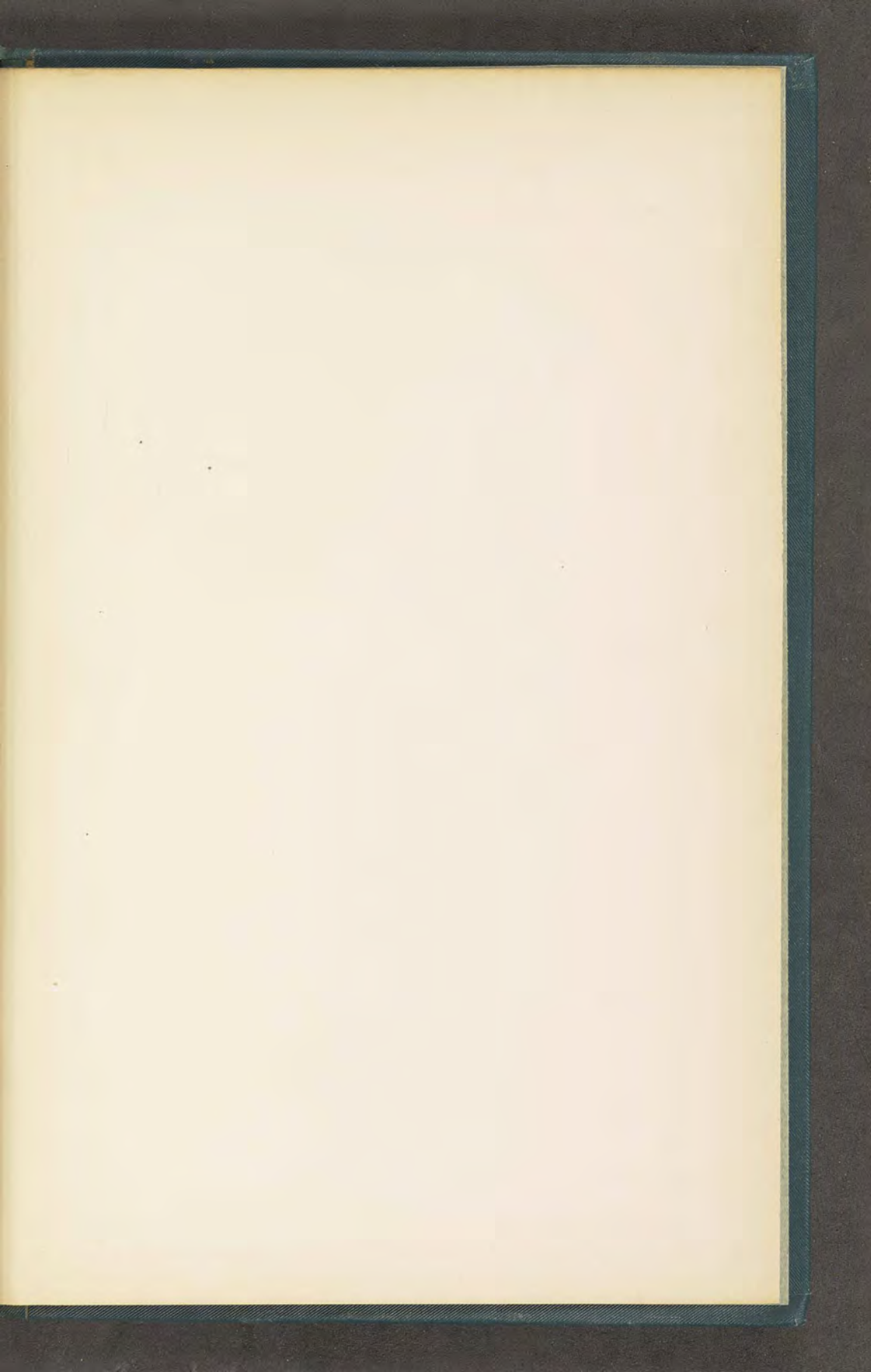
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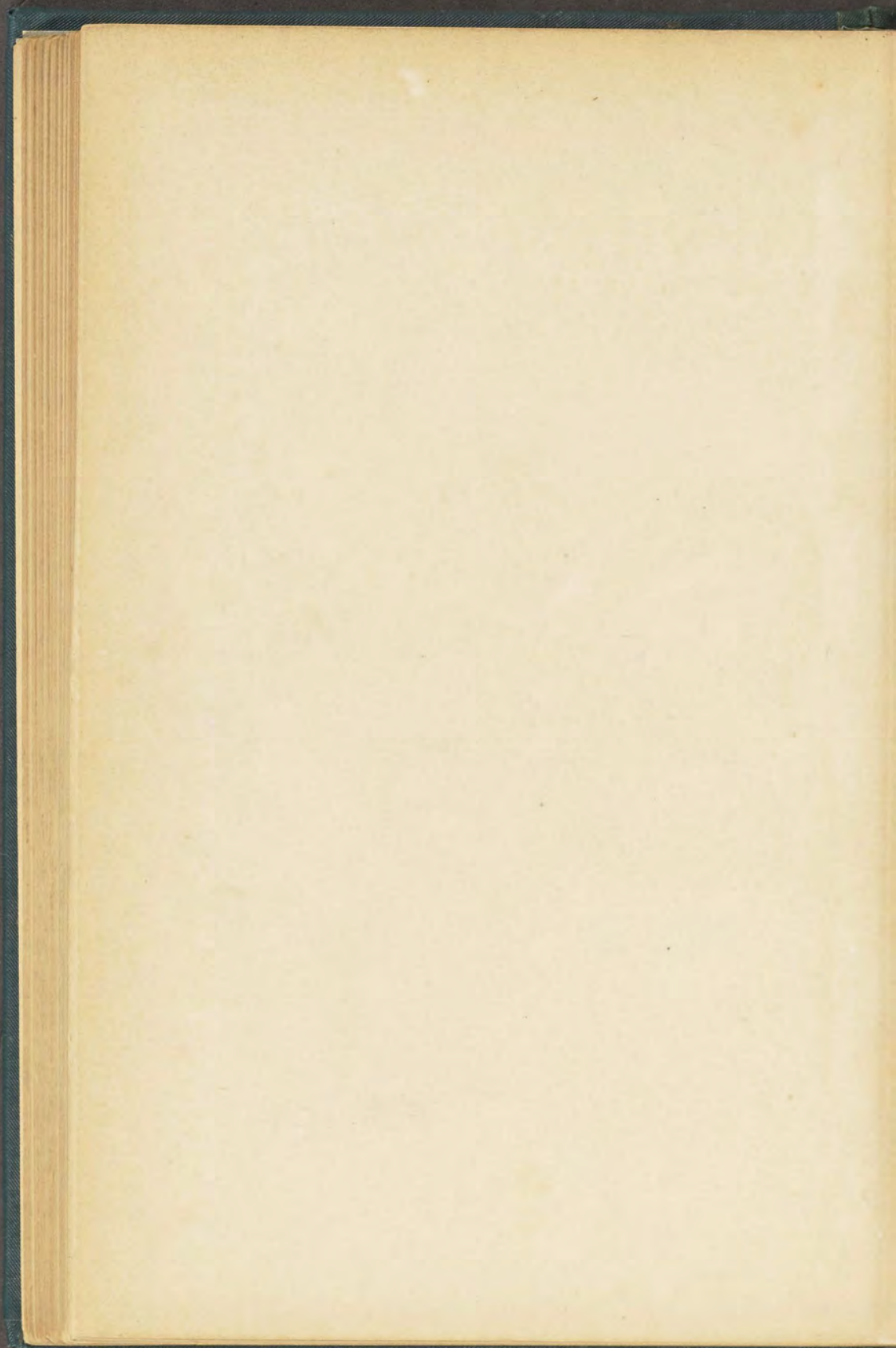
999. *Chinese Basso-relievo*, **A Tree with Vine and Flowers**.

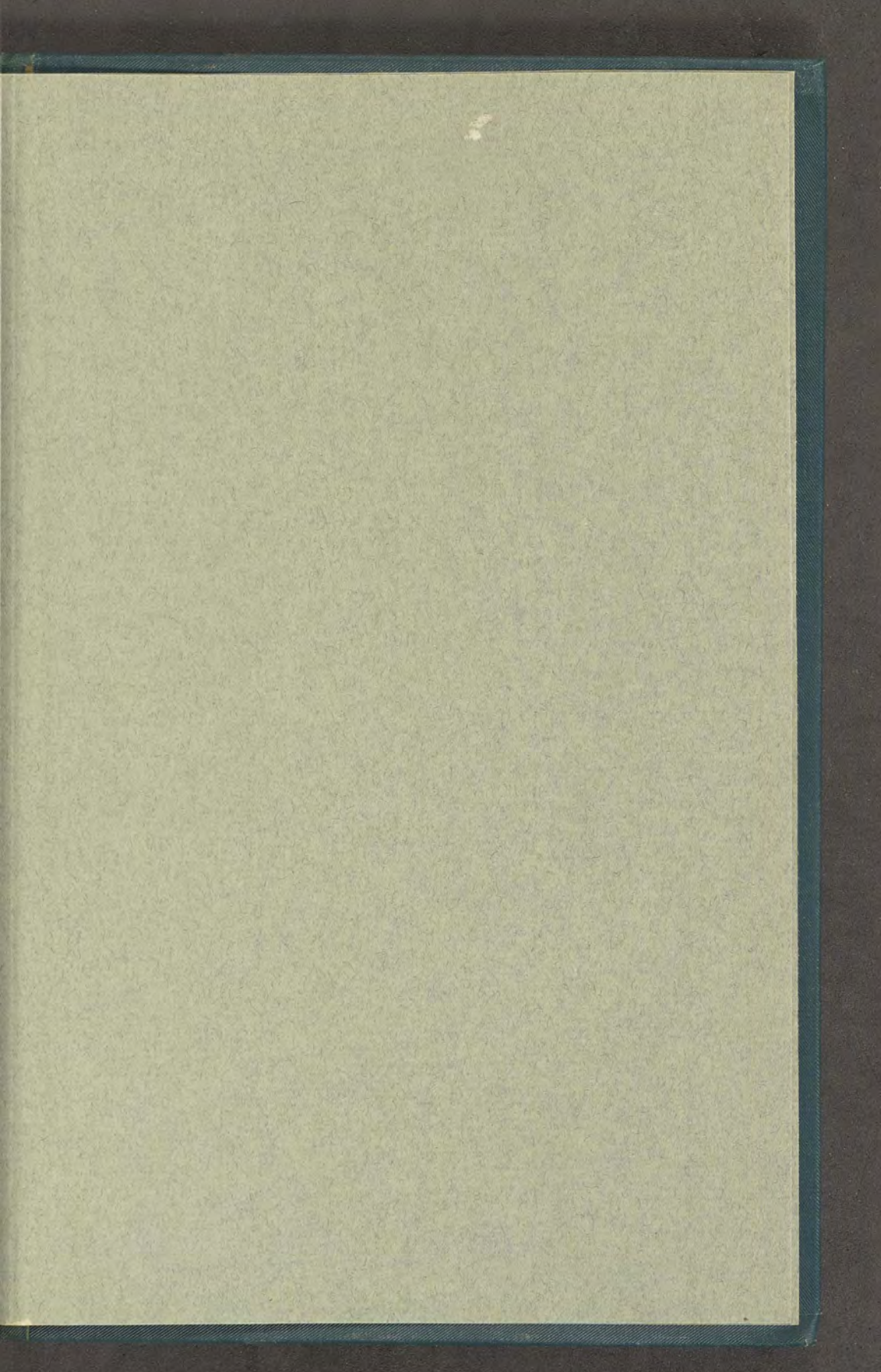
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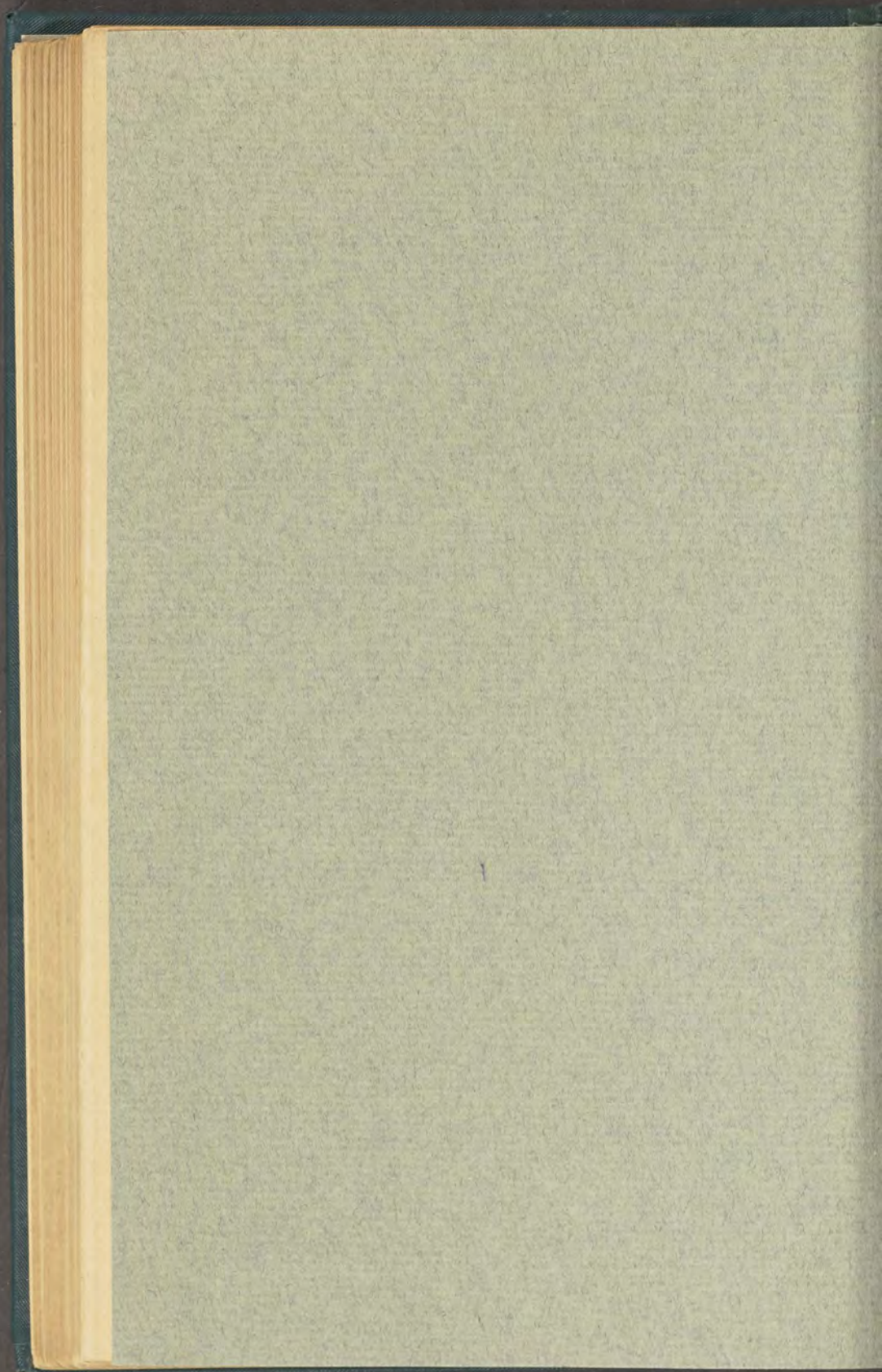
1000. *Chinese Basso-relievo*, **Horses Frolicking**.













ORIGINAL
AND PHOTOCOPY

